THE THRILL OF NINE LIFETIMES . . .
..YOU'LL GET IT, TOO!
Over, please . . .

SHE'S THE GIRL IN A MILLION—TO MAKE A MILLION AT THE BOX-OFFICE!

THE M-G-M GLORIFIED

"The Metro hallmark of box-office is deeply etched in ZIEGFELD GIRL . . . as glittering, gorgeous and glamorous a musical extravaganza as ever has hit the screen. What more could showman or patron ask? . . . Absorbing, eye-catching, breath-taking, it will wow 'em . . . A smash hit." FILM DAILY.

"A star-studded showman's dream . . . Box-office appeal of the widest kind and of a high order." MOTION PICTURE DAILY.

"A honey, if ever there was one, and will get plenty of money at the box-office." BOXOFFICE.

"Magnificent show; a dazzling presentation and a strong drama." DAILY VARIETY.

"Headed for really big money." HOLLYWOOD REPORTER.

ACTIVE BRITISH STUDIOS
See page 21

Kinematograph WEEKLY

No. 1785 Thursday, July 3, 1941. Vol. 293

LANCASHIRE'S WAR-COUNCIL MOTION
See page 11

THE NATIONAL ASPECT OF THE FILM

Appeal to the President of the Board of Trade

AN OPEN LETTER FROM THE KINE.

THE return of Sir Andrew Duncan as President of the Board of Trade raises fresh hopes for a fuller understanding of the problems of the various sections of the Trade

IT WILL BE REMEMBERED THAT DURING HIS PREVIOUS BRIEF TENURE OF OFFICE HE APPLIED HIMSELF ASSIDUOUSLY TO THE DIFFICULTIES WHICH HAD ARISEN AS THE RESULT OF THE WAR, AND CONFIDENCE WAS FELT IN HIS ABILITY TO SOLVE THEM TO THE SATISFACTION OF THE TRADE AND WITHOUT PREJUDICE TO THE INTERESTS OF THE NATION.

In the following open letter the hope is expressed that the confidence reposed in him by the Trade will be amply justified.

DEAR SIR ANDREW,—The news of your reappointment as President of the Board of Trade has awakened in the kinematograph Industry an expectant interest as keen as was the regret with which it heard of your resignation of that office in October last.

You had then faced up to a number of problems in this very complex Industry and had shown an appreciation of them and a desire to find solutions without unduly disturbing existing interests such as we had not seen exhibited for some time by an important Minister of State.

Chief among our anxieties at that time was the descending scale of British production, then face to face with ascending costs, limited studio space and the difficulty of securing finance to produce worthy films which should open other markets than our own and present Britain at its best upon overseas screens—mainly those of America.

"We are Disappointed"

You return to your office at the Board of Trade to find British production, disappointed of its hopes in the direction of the formation of a credit bank, nevertheless making strenuous efforts to produce worthy product. The quality of many pictures made has been recognised in America, that very critical country, but the volume of production is not even yet as large as producers and exhibitors would wish.

At the moment those obstacles which remained to be hurdled last year are still with us, and to them have been added others. Costs are still high, studio space is still limited, finance is not easy to arrange. To these are now added the demands of the Ministry of Labour, naturally anxious to secure as many men for essential war services as possible. Your colleagues in that Ministry are perhaps not so sensitive as your own department to the psychological importance of film product in persuading the world through the medium of the screen and promoting British ideals by means of films in foreign markets.

British film production cannot make its plans as firmly as it would wish in the face of the possible loss of its technicians and specialised personnel, and it is good to know that the Ministry of Labour is giving this point careful attention.

The Home Market

To turn to the home market, a deputation from the C.E.A. has recently placed before your Department its anxiety regarding the British product available to supply quota obligations. The percentage of British films which exhibitors are required to screen is, during the current period, 17½ per cent. They have pointed out through their association that their personal desires to fulfil quota requirements are frustrated by lack of product and have suggested an amendment of their obligations in a downward direction.

Addressing letters to you in March, 1940, the C.E.A. expressed its hope that an annual volume of British feature films would reach 60 to 100. If very short films of just over 3,000 ft. length are excluded, even the lower figure has not been reached.

Plea for Consideration

The kinematograph Industry is anxious to hold its slender resources together and exploit them to the fullest extent. It feels that with your sympathetic consideration of our problems, of which you have had experience in the past, British production can, by resolute planning, win through and play its part in upholding the nation's ideals now and secure its rehabilitation in the years after the war.

New U.A. Production Line-up

SELZNICK AND CAPRA BUY IN

Fairbanks and Goldwyn Stock Acquired

FAIRBANKS and Goldwyn holdings in United Artists have been acquired in part by David Selznick and Frank Capra, who by the deal become owner-members in the company.

Under the important American deal now closed, by which David Selznick and Frank Capra join Mary Pickford, Charles Chaplin and Alexander Korda as owners of U.A., the new entrants to the company are each acquiring two thousand shares in United Artists Corporation.

These shares became available through the death of Douglas Fairbanks, whose United Artists stock was bought by the corporation for 400,000 dollars—a portion being made available for Selznick and Capra purchase.

Selznick and Capra are also acquiring half each of the United Artists stock relinquished by Sam Goldwyn recently upon his breaking with the corporation.

It is understood that Selznick was offered the chief executive post in the corporation, but refused this preference to remain as a producer.

Two Selznick films are expected next season and one Capra, and these will, of course, be distributed by United Artists.

Nine features are announced by U.A. for current selling.

Holiday Shows Not Economic

SHEFFIELD WARNING TO ORGANISERS

ALTHOUGH Sheffield Trade is willing to aid as far as possible the plan to provide holiday matinees for stay-at-home war workers, Councillor H. S. Gent, Chairman of the Sheffield C.E.A., warned the organisers that, with few exceptions, such shows were not economic.

Coun. Gent was addressing a meeting at the Town Hall, Sheffield, of representatives of organisations to arrange entertainments for "stay at home" war workers on holiday. He told them that the kinema Trade would be glad to assist if possible. "But," he added,

"We have found that in the suburbs in particular matinées, apart from Mondays and Thursdays, are of no use.

"Another point which has arisen since the war is the difficulty regarding staffs. There is a shortage. It means that if we hold extra shows we shall be compelled to get either additional staffs—which is doubtful—or we shall be compelled to pay overtime, which we cannot afford.

"Central kinemas open between 12 and 1 o'clock until dark, but after 28 years' experience in the suburbs I have found it uneconomic to run shows except the Monday and Thursday matinees."

HAMSON BECOMES EXHIBITOR

Jack Hamson, who, since his retirement from the managerial chair of Paramount Film Service, Glasgow, has been devoting all his energies to his exhibition interests, has just acquired the Kirkintilloch Pavilion. After the war he plans to put in hand a new kinema, restaurant and ballroom in Gourock.

Exhibitors' Quota Problem

SIXTY FILMS WANTED DURING 1941!

Producers' War Time Difficulties

UNLESS more Government relief is given to the exhibitor it will be difficult for him to satisfy the current 17½ per cent. of exhibitors' quota which involves the presentation of some sixty films.

Limitation of floor space and the restrictions resulting from the call up of artists and technicians have definitely limited the activities of British producers.

It is, however, a tribute to their endeavours that despite these difficulties no fewer than thirteen films are now in production, and a similar number are being readied for the floor.

Among the most consistent producers in this war-time period have been British National, who have two pictures—"The Seventh Survivor" and "The Common Touch"—on the floor, and who have just announced four more subjects—"Old Mother Riley at the Circus," "Let the People Sing," "The Traitor?" and "One of our Aircraft Failed to Return." The production of this schedule has necessitated the elimination of the August close-down previously announced by G. W. Parish.

Denham Studios have recovered pre-war activity with the occupation of floor space by "Hatter's Castle" (Paramount), "The Saint Meets the Tiger" (RKO-Radio), "Hard Steel" (G.F.D.) and "Bomber Command" (A.B.F.D.).

At Ealing an all-time record has been achieved by the current filming of three productions—"Ships with Wings," "Black Sheep of Whitehall," and "The Big Blockade."

The Rock Studios are occupied by British National's unit filming "The Common Touch," and at the newly reopened Islington unit Gainsborough's "Hi-Gang!" is in its second week.

John Corfield is at Riverside, now engaged on M. of I. shorts, but at the same time readying his next feature which takes the floor about mid-August.

Butcher's is doing a sheep-dog picture at Burgh Island, Devon, where most of the equipment of the Walton-on-Thames Studios has been removed, and is preparing for the early production of two subjects at Welwyn, where A.B.P.C. is now producing "The Tower of Terror." Another A.B.P.C. production which follows the Butcher occupation of Welwyn will be the Ben Travers' subject, "Banana Ridge."

An examination of the schedules of British production companies makes it obvious that notwithstanding Government apathy a strong attempt is being made to make pictures which will appeal to the American market.

Chief among the subjects already listed are the British aviation programme which includes "The First of the Few," "Eagles Up," and "The Anzacs." The new Leslie Howard set-up which is collaborating in the production of "The First of the Few" proposes also to make a film dealing with the Lofoten raid and "The Life Line," a picture in colour dealing with the Atlantic convoy service.

Another important subject will be the Fleet Street war film, sponsored by Soskin, who hopes to bill Cary Grant and David Niven in the leading rôles; Warners are to make "Flying Fortress" at Teddington, and among the pictures sponsored by General Film Distributors will be "Garrison Theatre."

The Association of Short Film Producers has once again nominated F. A. Hoare to represent short film interests on the new Cinematograph Films Council.

JOHN GRIERSON

JOHN GRIERSON AS CANADA'S FILM DICTATOR

$6,000 a Year Job

(From Our Canadian Correspondent.)

JOHN GRIERSON has been placed in supreme charge of all moving-picture activities of the Canadian Government. This responsibility, under a general reorganisation for the co-ordination of all film production, distribution and exhibition, will attain approximately a separate department of the Government organisation, according to a reliable source.

Grierson, who has been drawing $6,000 per year as Film Commissioner of the National Film Board for approximately two years, will be under Leonard W. Brockington, K.C., of Winnipeg, who is general assistant to Premier Mackenzie King, and, it is understood, will become a Government official with the powers of a deputy minister in the External Affairs Department.

The terse announcement is made from official quarters that Capt. F. C. Badgley, M.C., director of the Canadian Government Motion Picture Bureau for approximately 20 years, "will be assigned new duties." Capt. Badgley, who has been very popular among the film distributors and exhibitors of the Dominion, has worked diligently and has covered a lot of ground in building up the film laboratory of the Government, but the bureau will disappear in the shake-up.

The new film office will absorb the propaganda film work of the Bureau of Public Information, Department of War Services; the National Film Board of the Department of Trade and Commerce; Canadian Travel Bureau of the Department of Transport, and the publicity branches of other departments.

British Films for the Antipodes

BRITISH NATIONAL DEAL

British Empire Films, Ltd., and Anglo-American have completed a big and important deal which will ensure the distribution throughout Australia and New Zealand of several of the most attractive of our newest British pictures.

They include "Pimpernel Smith," "Love on the Dole," "This England," and a number of the "Old Mother Riley" subjects.

Considerable competition was experienced before the arrangement was completed, but general satisfaction will be felt at its success, as it will not only bring credit and revenue to British production at a time when they are all-important, but the pictures will themselves take a fine message to the Dominions overseas, who are ready to welcome them.

LESLIE HOWARD'S PRODUCTION PLANS

A new British production company has been formed by Leslie Howard in association with C. M. Woolf, of General Film Distributors, J. Arthur Rank and John Sutro.

Arrangements have been concluded with British Aviation Pictures for the production of the Spitfire film, "The First of the Few," and other subjects scheduled are a Lofoten raid film and "The Life Line," a marine picture in colour.

Seen by over
7,000,000
People Weekly
BRITISH MOVIETONE NEWS

KINEMATOGRAPH WEEKLY

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THE TRADE'S WAR CABINET

ONE of our important C.E.A. branches has now formally tackled the subject of a Trade War Cabinet, and by tabling a resolution has given the rest of the country something positive to accept or reject. Members of that area had the benefit of Coun. Mears' presence, and he was able to put before them, with his accustomed vigour, the arguments in favour.

It may be taken for granted that Lancashire exhibitors do not welcome a proposal with unanimity just because they happen to like the man who is putting it forward. They are people who are not easily swept off their feet, and we may therefore believe that their reception of the suggestion is a firm evidence of their belief in it.

When we re-read the terms of the resolution in which their adherence is affirmed, we have to ask ourselves whether most of us did not take it, in the first instance, for a more positive driving force than the machine which S. and E. Lancashire seems to recognise.

We had built up some conception of a "Council of Action" able to take the offensive, and to devise and carry through any campaign that the critical conditions of to-day may make necessary. We never know in these times what we may have to face, and new problems confront us with very little warning; the prospect of a well-organised and authoritative body which could act promptly was therefore one of considerable appeal.

It is important, however, to note that the proposed constitution of the All Trade body includes apparently as a *sine qua non* a stipulation for reference back to the respective component organisations on all matters for which they have not been given an action mandate.

Now this is undoubtedly prudent, and in normal circumstances would be merest common sense. But some of us feel that with this proviso the nature of the War Cabinet we had been thinking about has been considerably modified.

After all, this reference back business brings us not very much farther on the general line of advance than we have reached with the help of our present machinery. We know how important it is to be sure that every action will be endorsed by every unit involved, but we are already taking care of that, and we do not see that we are going, after all, to have the advantage of promptitude in dealing with emergencies.

Of course, it would be difficult to persuade members of this Trade to agree to the principle of handing over a blank cheque to a selected group, but that is really what a War Cabinet would want if it is to show any real results.

Any experienced campaigner will realise the inestimable advantage enjoyed by a small body as compared with a large one. Speed, unity, daring, initiative, imagination—all these are qualities of which we are very wisely suspicious in normal circumstances. Now, however, we are taking for granted the probability that our War Cabinet, if agreed upon, will have to be prepared to exercise powers which are not normally within the province of Trade delegates.

We have been "nibbling" at our problems too long, we are told. This principle of meeting them face to face and then in orderly fashion "referring back" to parent organisations merely seems to shackle the main conception.

Long Shots

FULL STEAM AHEAD — STUDIO COUPONS — AN AIR FORCE OCCASION—CAMERAS ON ALL FRONTS—RIVALS FOR A.B.P.C.— KANTUREK'S CRASH

THERE is no British production organisation whose record approaches within measurable degree of the British National performance during the present war, and the reversal of G. W. Parish's decision to close down during August is an earnest that the drive behind the organisation is by no means exhausted. Indeed, judging from a chat I had with Mr. Parish on Tuesday, British National boasts a head of steam which will require some unloading off.

THE schedule already arranged has caused Parish to abandon all idea of a closure. "Old Mother Riley at the Circus" will be followed by the film version of "Let the People Sing," and then, in succession, we shall have an aerial epic "One of Our Aircraft Failed to Return" and a picture devoted to the memory of Piacchi, the 47-year-old parachutist who lost his life in Catania. Such a schedule affords proof of the energy and virility behind the organisation which has made film history during the "blitz."

THE announcement was made by Mr. Parish at a Press reception following the showing of "Pimpernel Smith" at the Odeon, Leicester Square. And Parish's speech was entirely opportune, because that picture will be one of the highlights of the programme which Louis Jackson, the Anglo-American chief, will take with him to the States when he goes on the Clipper on July 14.

LOU tells me that he is taking at least three other films to the States—"Love on the Dole," "Penn of Pennsylvania" and "The Common Touch," the sale of which he hopes will result in a considerable number of dollars being made available for the British war effort. This idea is to inaugurate a British week of films on Broadway—possibly in aid of one of our war charities. He is convinced of the box-office value of the British National product, which, he considers, provides the type of entertainment now demanded by American audiences.

ALTHOUGH neither the Board of Trade nor the studios concerned will officially admit it, I learn that a supply of coupons has provisionally been furnished to at least two production units, pending the official scheme of control. This has been done very sensibly, rather than hold-up, with expensive overheads, the progress of two scheduled British productions. One of these units is the Gainsborough production "Hi-Gang!" already begun at the reopened Islington studios. The first star to benefit by this concession will be Bebe Daniels, who co-stars with Ben Lyon and Vic Oliver.

THE "hush-hush" way in which this temporary grant of coupons has been made is a strong argument for an official Government scheme at the earliest possible moment. Consultations between Major R. P. Baker, chairman of the British producers, and the Board of Trade were in progress last week, and further contact has since been made.

AN outline of the plan to be followed in consultation with the Film Producers' Association will be found on page 3. It is to be hoped that due regard will be given to the fact that British fashions for export, already officially encouraged, shall have a "shop-window" in British films; and also that the patriotic flavour inevitable in many war-time subjects will not be jeopardised by difficulties over a comparatively few yards of textile fabrics.

MAX MILDER has had quicker luck in getting to America than some voyagers. He has cabled announcing his arrival in New York on June 25. Everybody has been connecting his trip with the Warner bid for the Maxwell interests in A-B.P.C., although Max himself airily declared it to be just a run over for family reasons.

AS I hear the story, there is another powerful group having Scottish finance behind it which is a lively rival to Warners in the competition for the A.B.P.C. shares. A touch of patriotism animates this group, which is anxious to keep the whole of the stock-holdings on this side of the Atlantic.

HOW active people like George Archibald must chafe at enforced delays, such as are now being experienced at Lisbon! George hoped to be home long before this, but at the time of writing could not see reaching London until early next week. Paramount's picture, "One Night in Lisbon" (the première of which is temporarily postponed) seems to err on the side of modesty.

LOU JACKSON

"UBIQUE," the much-prized term applied to the Royal Artillery, might easily be appropriated by the news camera-man, for in the present struggle the theatre of war has changed with abrupt and disconcerting suddenness.

FRANCE, Norway, Holland and Belgium, Libya, Abyssinia, the Balkans, Crete, Syria, and now the Russian front have kept the camera-man ever on the *qui vive* and the bi-weekly issues of the newsreels have borne vivid evidence of initiative and resource, endurance and real courage.

THIS week's newsreels are no whit behind their predecessors in this respect. British Movietone News, for instance, carries shots of excellent work done by the British Navy in the Battle of Crete, and more particularly the Fleet Air Arm, as well as the safe arrival of troops evacuated to Egypt.

OTHER shots include the first pictures released by the Japanese of the Japanese Navy on manœuvres and new ships being built. America's latest battleship, the *South Dakota*, is seen being launched. Also shown are scenes of the inspection of these troops by the New Zealand Premier, and Brigadier Ingles, who took part in the campaign, summing up the lessons learnt. Another outstanding item is the visit to a night fighter station of the R.A.F., showing thrilling night scenes of Defiant fighters in action.

OTTO KANTUREK, killed with Jack Parry in an air crash, while filming scenes for "A Yank in the R.A.F.," was one of the most likeable people in the studios and his enthusiasm was of the infectious kind. Of the long list of pictures he photographed, "Blossom Time" was probably the best remembered, but "Abdul the Damned" was another tribute to his genius with the camera. Shortly after "Night Train to Munich" he received an offer from the States and had only just returned here to secure the necessary backgrounds for "A Yank in the R.A.F." when the accident occurred. He was born in Vienna and joined Erich Pommer on newsreels in 1913. He fought in the Austrian army during the war and was cameraman to Karl I. of Austria.

MILLIONS of people must have seen what was probably the most dramatic picture of the last war, the sinking of a huge battleship in the Mediterranean. The incident is that of a warship turning over on her beam end, the crew scrambling down her sides into the water. Otto was on the spot at the time and was able to secure a shot that must be unique. The particular picture has been dished up from time to time in various war stories and the ship has had a different name on every occasion.

OTTO was buried at Norwich and Jack Parry at Penzance. Jack, who was under contract to G.B., recently completed the new Gordon Harker picture. The news is a severe blow to all their friends on the production side, for not only were they two of the finest technicians in the business, but they were also a couple of the most popular men around British studios. Kanturek will also be remembered as the co-inventor of Chemicolour, used for scenes in the Tauber film "Pagliacci."

BY a strange coincidence, the day before I received the news of Kanturek's death, I ran into Mackenzie Ward, whom I last saw back in 1935 on the set of "Student's Romance" which Otto directed. Mack, who played the comedy lead in the picture, is now a private in the R.A.S.C., but has applied for his commission and is burning with an ambition to gain as big a place for himself in the Army as he occupied on the stage and screen. Although well known for his work in such films as "While Parents Sleep," "As You Like It" and "Over the Moon," probably his greatest stage success was in "The Wind and the Rain."

THE fact that Spectator Films had re-opened its blitzed private theatre was recorded in these notes recently. On Wednesday of last week Ivan Scott and his colleagues resolved to celebrate the re-opening and invited friends to wet the twice-born baby's head at a cocktail party.

ABOUT 200 friends turned up, including the heads of Continental legations, and everyone voiced good wishes for an uninterrupted second life of the private theatre and recording rooms now that they have been brought back to provide a pleasant centre for film viewing and a useful future in sound recording.

THE many appeals which reach the kinema manager to assist in charitable efforts have by their very multiplicity become a burden of which he would willingly rid himself, at least in part. One, however, which is part of a scheme launched by the Lord Mayor of London, seems to call for a lead in organising in which the kinema proprietor might take a hand.

BRIEFLY, it is a thanksgiving effort to establish a fund for those suffering from air-raids, the suggestion being that each person should contribute a penny for every raid-free night and twopence for freedom from damage to person or property after a night of raids in the immediate neighbourhood. A prominently placed poster in the vestibule advocating the adoption of the scheme would greatly assist the organisers.

THERE are moments when even the most *blasé* Briton is thrilled with the fact that he is a citizen of no mean commonwealth. Such a moment—or such many moments—were to be experienced by those who, on Friday evening last, found themselves in the vicinity of Piccadilly Circus when the double presentation of "I Wanted Wings" at the Plaza and Carlton theatres attracted R.A.F. personnel from near and far.

R.A.F. uniforms were there in hundreds, the men who wore them being men daring great adventures in the air at other times; and, within the Plaza vestibule, juniors of the Air Training Unit, hoping for their chance to emulate the deeds of their elders. Captured Nazi trophies were on show, and passing them on their way to the auditorium were such notabilities as Vice-Marshal R. H. Peck, Air Commodores Peake and Chaumier, Wing-Commander Sir Louis Greig, Lady Greig, and many other well-known people. Tony Reddin has reason to be mightily pleased with the wonderful reception accorded this remarkable Paramount picture.

BRIAN SNAPE, son of Alfred Snape, the well-known Manchester kinema proprietor, and hon. treasurer of the Manchester and Salford branch, has now obtained his wings as an R.A.F. pilot. Early in the year he went to Canada under the Empire training scheme and that completed his training. In more peaceful times, Brian was captain of Broughton Park Union Football Club.

ALL our blitzes on Britain's kinemas have failed to achieve anything so whimsically inapposite as a tornado which burst upon a little Tennessee community named Friendship. Contemptuous of the town's title, it proceeded with something like Nazi "schrecklichkeit" to single out the kinema and rip its roof off. And the kinema was "the Friendly,"—the Friendly, Friendship.

"RENOWN" and "Reunion" can look very much like each other when hastily written, and it is to this likeness that I must ascribe an error which crept into the June 19 KINE in a short informative paragraph on "Floating City" announced as a "Reunion featurette."

THIS description was incorrect, and Renown now informs me that the film, in addition to the A.B.C. booking, has been the subject of deals with the Southan Morris and Shipman and King circuits, as well as a number of G.B. situations, Granada and Odeon theatres.

THE STROLLER.

Close-Ups

By

Screencomber

RUSSIAN NEWS

HERE is the first dispatch from our Moscow correspondent, Monja Danischewsky, Little Father of the Balkans. It appears that, overcome by nostalgia—or is Vodka the national beverage?—M. Danischewsky is reporting the wrong war; at any rate, here is his first report:—

"Away beyond the swift flowing Drovsky, the camp fires of the old Chevalier Guards are gleaming. War seems far away—it would have to be, to get me here. I lie amid the ripening corn, as a publicity man it is easy for me to lie anywhere.

"My thoughts are sad ones. Of old Uncle Ochichornia, as I found him that night hanging from the door of the ruined barn; of second cousin Ivan Borstalsky with the hot blood still pouring from his throat on to the stone flags of the disused kitchen floor. Still, it is peaceful here. Even the screams and groans of the soldiery, as the knout whistles and curls around their bleeding backs, are soothing and in keeping with my thoughts.

"Ah, that is life, comrades! Your English Tommy moans about his two bob a day while even our Imperial Guard moan about knout. In the Summer Palace our Little Father will be sleeping now, while on the Islands there will be gaiety and wild gypsy music. Somewhere over in the camp, a common soldier is singing. It is not the usual gloomy Russian song, for the words are gay and the melody catchy. It is known to you English as 'The Dead March in Saul,' but we play it at a slightly slower tempo and with less abandon. It is called 'The Station Master at Omsk has been transferred to Tomsk.'

"As the lilting melody drifts across the clear waters of the Drovsky, I find myself repeating the lyrics, which, translated, go thus:—

The Station Master Song

"The station master at Omsk has been
transferred to Tomsk,
The station master at Omsk is disconsolate.
The station master at Omsk is desolated and
heart-broken,
The station master at Omsk is not
enamoured with Tomsk,
He hates Tomsk. He loathes Tomsk.
Tomsk stinks.
How right is this station master from Omsk.

"Or have you never been to Tomsk?
Beneath a drosky in Main Street Tomsk,
Lie the mangled remains of the station
master from Omsk,
He has been transferred from Tomsk—to
heaven!"

News Flash: "On the River Bug our forces are coming up to scratch."

SO FA

IN anticipation of a storm of protest we should explain that the lyric that follows does not refer to our own hard-working and conscientious casting directors, neither is it a reference to the equally clean-living American casting directors. It applies only to the Kastsortenundchosenundfixen Herr Direktors of the German studios, and is translated from an old Bavarian folk song.

Our own chaps may not grasp the innuendoes and, if they did, could hardly be persuaded that such a state of affairs exists. However, we can assure them that such conditions are common to most Nazi controlled studios and it is against just such a régime we are fighting. The bitter truth in this poem is as wonderful as its scansion.

Do not trust him gentle maiden,
For a casting director is he
Tho' his terms, as coucher, are honey
laden
That isn't the couch *you'll* see.

You may think him a scout and one of
the best
When he tells you your figure is scenic,
And suggests that he'd like you come
make a test.
To find if you've face photogenic.

But you oughta find out just what test he
might mean,
For the fellow can be quite a fiend,
And although his type of test calls for a
screen,
It may not be the type you'd like
screened.

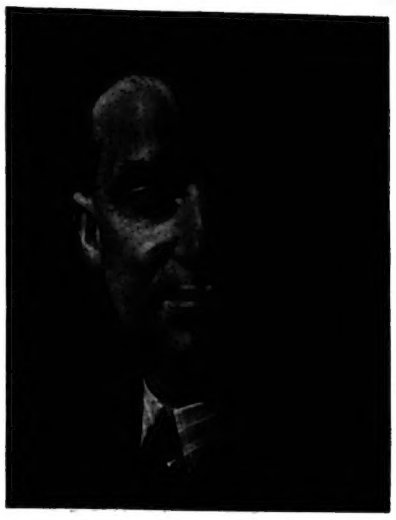
EXPLANATION

Some stars must be in the mood, yee know,
Before they'll act at the stoodyeeoh.
We're not nearly so exciting
When we do our comic writing.
We need only get stewedyeeknow.

NO PASSPORTS NEEDED

THE British colony at Denham has grown so rapidly since the outbreak of hostilities that it has now been decided that Englishmen can be admitted to the studios without having their passports visaed. Englishmen travelling to Denham nowadays need only have a small smattering of foreign languages to make themselves understood, since English is spoken almost everywhere.

Whether this revolution will have any adverse effect on pictures made at the studio remains to be seen. The war has been responsible for many novelties, but just three years back the idea of speaking English in a British studio would have been as impossible as some of the trick effects in "Thief of Bagdad."



G. W. Parish, Chairman of British National, which has just concluded with Australian interests a big deal for their output

BRITISH NATIONAL'S BIG PLANS

FOUR MORE FILMS SCHEDULED

Air Force Epic

Owing to the number of pictures comprising the current schedules arranged by G. W. Parish, of British National, the previously announced closing down of the unit will not take place and production will proceed without intermission.

Speaking to a Press gathering after the show of "Pimpernel Smith," Mr. Parish said that John Baxter would shortly start "Old Mother Riley at the Circus" at Elstree.

Other subjects in the British National programme was a Michael Powell picture, "One of Our Aircraft Failed to Return," exteriors of which would be completed by the middle of this month. He hoped that Ralph Richardson and possibly Eric Putman would take prominent roles in this film. They had also acquired the rights of the latest Priestley novel, "Let the People Sing," which Baxter would produce and direct at Elstree.

At the end of November the company would take the floor with a picture dealing with Piacchi, Britain's No. 1 Parachutist, who was dropped in Italy. A title for this important subject had been suggested by Louis Jackson, of Anglo-American—"The Traitor?" It would be produced by Richard Vernon, who is associated with "Penn of Pennsylvania," and would be directed by Lance Comfort.

The Trade show of "Penn of Pennsylvania" would take place on July 16, and in early August the Trade would be able to see another British National picture, "The Seventh Survivor."

Mr. Parish went on to say that early this month Louis Jackson, of Anglo-American, was making the American trip, taking with him four pictures which represented the greatest line-up of films that had ever emanated from this country. They would wish him luck in his efforts to put the real Britain on the American screen.

COUPONS FOR FILM PRODUCTION

B. OF T. CONCESSION TO PRODUCERS

An arrangement has just been concluded between the Board of Trade and the Film Producers' Association which will put an end to the anxiety caused to producers by the introduction of the coupon system, KINE. is officially informed.

The Film Producers' Association will be recognised as the proper medium for the issue of coupons for dresses needed in British studios; public notification of this will be made as soon as possible.

The association will be responsible for checking up on the applications for coupons and for the *bona fides* of each company or unit applying. It will, on behalf of the British production Industry, undertake that no coupons issued under this scheme are in any circumstances used for any purpose other than the actual work in the studios.

This concession by the Board of Trade will be equally applicable to every British producing unit, whether for full-length feature films, shorts or documentaries.

No further news about uniforms for employees of exhibitors is at present forthcoming. The arrangements will be in line with those made for police and all other uniform, and plans are not yet settled.

The reasonable attitude of the Board of Trade in respect of studio costumes is, however, presumptive evidence that a way out of the present difficulty will be found.

Another M. of I. Resignation

ALD. REEVES HAS NEW POST

It is notified by the Workers' Film Association that Ald. Joseph Reeves is no longer associated with the Ministry of Information as a member of the staff of the Films Division.

He is resuming his previous post as Secretary-Manager of the Workers' Film Association, Ltd., which has now become a registered society. The first function of which he will be responsible after the change will be the Second Film School at Oxford, which is being organised by the Workers' Film Association, Ltd., in conjunction with the Association of Cine Technicians.

WALLER JEFFS PASSES

Pioneer Kinema Showman

The older generation of exhibitors will learn with regret that the Midland "Cinema Veteran" Waller Jeffs has passed away in the Stratford-on-Avon Hospital.

Mr. Jeffs, who was taken ill suddenly on Wednesday of last week, had had charge of the Stratford-on-Avon Picture House for more than a decade. His pioneer days were spent in Birmingham, where he ran Curzon Hall, which after reconstruction became the West End Cinema, as a kinema in the opening years of the present century.

His own cameraman, his topicals of the Chamberlain functions, local pageants, demonstrations, together with interest films of all descriptions, were outstanding attractions to city film fans of those days.

SHORT-FILM MAKERS' COUNCIL IS RE-ELECTED

At the annual general meeting of the British Short-film Makers' Society Ronald Haines was reappointed chairman and all the retiring members of the council were re-elected.

KINEMA BUILDING BAN IN CANADA

£2,000 Limit

CONSERVATION OF FOREIGN EXCHANGE

(From Our Toronto Correspondent.)

Details are now available regarding the war time prohibition upon theatre construction under the Order-in-Council of the Dominion Government which establishes the licence system for any building project except munition plants, structures for the manufacture of products essential in wartare and private dwellings, of which there is a growing shortage in many centres. Already the Government has refused to grant a licence for the erection of several new theatres.

Permits will not be necessary for building repairs not exceeding $2,500 in outlay nor for the installation of machinery or structural equipment of a value less than $5,000. New buildings or additions may also be erected without Government sanction when the total cost does not exceed $10,000.

Restrictions apply alike to individual builders, partnerships or corporations, and the prohibition applies to commitments for construction or to work started on new buildings prior to April 29, the date on which the Budget was brought down by Finance Minister Ilsley. This phase of the Order will, however, be subject to some privilege in individual cases depending upon the construction progress already made.

The Order-in-Council will be administered by the priorities officer, R. C. Berkinshaw, whose headquarters are at Toronto, to whom applications for licence are to be submitted. He is carrying on the duty under the authority of the Director-General of the Priorities Branch, Department of Munitions and Supply. Intimation has been made that the Minister of Munitions and Supply may modify the limits of prohibition with respect to new structures in extreme instances.

The main object of the Order is to conserve foreign exchange, which would otherwise be used in importing such items as air-conditioning, projection and sound equipment, and to allow labour, facilities and materials to be diverted to war industry. It will also postpone projects to the post-war period when there may be need for the absorption of labour and materials following the return to civilian life of soldiers and munition workers.

COUPON-FREE FABRICS

Furnishings for Studio and Stage

Furnishing fabrics which may be employed in kinemas, in stage decoration, and on film sets are included in a list of textile materials which may be obtained without the surrender of coupons under the new Clothes Rationing Order.

The new list of exemptions includes damask, brocade and other figured (jacquard woven) fabrics; moquette, plush, terry and Genoa and mohair velvet; Roman satin, chenille, repp and chintz, crash, cretonne, linen and union, the last five being over seven ounces weight per square yard.

Black-out material weighing not less than seven ounces per square yard, ribbon, hard hemp cloth, buckram, butter muslin, scrim and mending yarn are also included.

In the non-textile section goods made from rubber cloth and asbestos cloth are coupon free.

Clothing which is exempt from the Order are overalls of the following types: Unlined trouser overalls (including boiler suits and bib-and-brace overalls) of plain or twill weave cotton material in plain single colours of a type made for use in the course of their occupation by artisans.

It is pointed out that people who have already given up coupons for goods cannot apply to the retailer for a return of excess coupons.

For each Sunday show Rhyl kinema proprietors are required by the local Council to pay a charity contribution of 30s., which will be divided between local hospitals and other charities. This decision was announced by the local Council last week in granting the renewal of the town's kinema licences.

REPUBLIC'S NEW MUSICAL

"Angels with Broken Wings"

The reputation acquired by Republic for outstanding screen musicals has been more than consolidated with such recent successes as their "Hit Parade of 1941," with Kenny Baker and Frances Langford; "Scatterbrain," with that sensational Hollywood find, Judy Canova; and now with the eagerly awaited "Sis Hopkins," Judy Canova's second Republic musical.

British Lion now announce that Republic Studios have well under way another musical comedy entitled "Angels with Broken Wings," which is stated to be a most ambitious musical with a Broadway background.

Swelling an already excellent cast are Binnie Barnes and Katherine Alexander. Three important Republic stars are also featured. Jane Frazee, who rockets herself to fame in Republic's musical "Melody and Moonlight"; Lois Ranson, who is strongly cast in another Republic picture—the latest Higgins episode—"Meet the Missus"—and Mary Lee, recently elevated to stardom as a result of her consistent performances in Gene Autry pictures, shortly to be seen in Autry's $500,000 musical western "Melody Ranch," with Jimmy Durante and Ann Miller. Other important players are Leni Lynn, Marilyn Hare, Billy Gilbert, Gilbert Roland and Leo Gorcey.

Bernard Vorhaus is directing under the supervision of Associate Producer Albert J. Cohen.

BIRMINGHAM COMFORTS FUND

CLOSE GOLF FINAL AT WALSALL

Walsall Golf Club was the rendezvous of the Midland kinema Trade on Sunday last (June 29), when the Film Trade's War Comforts Fund tournament was decided over that course. War time conditions restricted the field to some 20 players, but there was keen competition for the Fund Challenge Cup. Double that number of golfing members of the Trade purchased tickets, but were unable to play, while an income of £36 15s. was forthcoming from golf and ballot tickets.

The trophy was won by A. J. Parish (Imperial, West Bromwich), who two years ago carried off the Birmingham and Midland Benevolent Fund Junior Cup over the same course. His was a steady round of 99-20-79, while W. J. Coupe (of G.F.D.), 90-10-80, only lost the cup by a single stroke, receiving half a dozen golf balls as runner-up. R. Justice (Orient, Market Harborough) won the prize for the best gross score—other than a prize winner—a card of 89, H. B. Pier (Fox Films)—that for the best net score with 104-22-82.

Chief honours in the Ladies' Section went to Mrs. Heaton (Imperial, West Bromwich) with a round of 108-24-84.

V. I. Olliver (chairman of the Fund Committee), distributing the prizes, specially complimented L. Grice (hon. secretary), V. L. Jones (hon. treasurer) and "Ken" Jones (general manager, Clifton circuit) on the successful results of their labours.

Members of the Trade generously supported the tournament. Donations totalling £51 were forthcoming. It was anticipated that approximately £70 would be placed to the credit of the Fund.

U.S. SEEKS MORE MONEY

KINE. New York Cable from *Motion Picture Daily*

***DAVID ROSE** in America says Americans will seek to increase remittance total under the new agreement for the year to November 1. It is estimated there is nearly $30,000,000 frozen in England.*

***PARAMOUNT IS** buying E. J. Sparks' 40 per cent. interest in the All Florida circuit of 100 theatres. The price is $1,350,000.*

***U.S. STATE DEPARTMENT** is drafting legislation which legally bans Axis film importation.*

***UNIVERSAL COMPLETES** arrangements for $5,600,000 bank loan for production and corporate expenses.*

***U.S. IS** planning a $900,000 fund to be available for production of films to aid South American relations.*

***J. J. NOLAN** resigns as Vice-President of RKO-Radio studio as Joseph Breen takes the post. Sol Lesser heads all the company's "A" class production and will negotiate the termination of his current U.A. releasing deal.*

***M-G-M** sets first Decree trade showing of three films, starting July 14, in 62 cities.*

London Trade Show Diary

OFFERINGS TO BE SCREENED BETWEEN THURS., JULY 3 AND WED., JULY 9

Thursday

Power Dive (*Paramount*)

Carlton. 10.30 a.m.

Cast: Richard Arlen, Jean Parker, Roger Pryor, Helen Mack, Cliff Edwards, Don Castle, Billy Lee, Louis Jean Heydt. **Director**: James Hogan.

One of the greatest air thrills ever recorded is among the exciting high-lights of "Power Dive."

A test flight is being made by Richard Arlen and Don Castle of a new machine which Jean Parker's father has invented.

Army officers and aeronautical experts are assembled at the air port to watch the "hush-hush" machine's performance.

Everything goes according to schedule until the ten-miles-a-minute power dive. Without warning, the portable radio comes adrift and jams the controls. Test pilot Arlen has to choose between saving the plane or his brother's life. With a split second to decide, Arlen knocks the youngster cold and tosses him to safety over the side in a half-opened parachute.

The real hair-raiser occurs as he turns back to the controls. The screeching plane is hurtling to earth at 600 miles an hour. With terrific air pressure and fractions of seconds bringing him ever closer to death's door, he executes a feat of skill and resolution such as the camera has rarely filmed before.

Monday

Girls Under 21 (*Columbia*)

Own Theatre. 10.30 a.m. and 2.30 p.m.

Cast: Bruce Cabot, Rochelle Hudson, Paul Kelly, Tina Thayer, Roberta Smith, Lois Verner, Beryl Vaughan. **Director**: Max Nosseck.

The story of this highly emotional drama of the tough 'teen-age girls of the slums opens on Yancey Street, a dirty slum district in a crowded city, where the ambition of the girls is to marry a rich "guy" with money enough to buy them pretty clothes, an ambition which becomes an obsession when Rochelle Hudson, playing the older sister of one of the girls, returns to Yancey Street, having left her racketeer husband, Bruce Cabot, and obtains a post in a department store. Her beautiful clothes fascinate the younger girls, and they vow to get the same things for themselves. Beginning with petty thefts, the girls finally decide to steal some dresses. However, spotted by the store detective the girls flee, but in her flight one is fatally injured by a lorry. Rochelle Hudson is arrested as an accomplice and her husband advises the girls to keep quiet.

However, Paul Kelly, a young high-school teacher, takes an interest in the girls, and especially in Rochelle, and a smashing climax is reached when he succeeds in teaching them the meaning of honour and decency, and gains the release of Rochelle.

Tuesday

Penny Serenade (*Columbia*)

Own Theatre. 10.30 a.m. and 2.30 p.m.

Cast: Irene Dunne, Cary Grant, Beulah Bondi, Edgar Buchanan, Ann Doran, Eva Lee Kuney, Leonard Willey, Wallis Clark, Walter Soderling. **Director**: George Stevens.

Said to be a stirring romantic drama, "Penny Serenade" is the simple story of Cary Grant, a carefree, irresponsible newspaperman who falls in love with Irene Dunne, a girl he meets behind the counter in a music store, to which he has been attracted by the lilting strains of "Penny Serenade."

After proposing to her on a wintry fire-escape, he tells her he is leaving that night for Tokio, and they are married before he leaves. Irene Dunne eventually follows her husband and they spend many months of happiness in Tokio, but disaster strikes in the form of an earthquake, and the baby which was to have been born to them, never arrives.

Sadness descends upon the household, but on returning to America a solution is found in the adoption of a child, and many years of happiness pass. However, grief comes again to the family when the baby dies, but in a dramatic climax, with the adoption of another child, "Penny Serenade" ends on a note of courage, laughter and tears.

In Old Colorado (*Paramount*)

Private Theatre. 10.30 a.m.

Cast: William Boyd, Russell Hayden, Andy Clyde, Margaret Hayes. **Director**: Harold Bretherton.

The story of this latest Hopalong Cassidy picture, abounding in the thunder of six-guns, galloping horses and charging herds of cattle, revolves around the fierce fights for the rights of the water holes in the arid range country.

William Boyd and his pals, Russell Hayden and Andy Clyde, appear just in time to help Sarah Padden and her pretty daughter (Margaret Hayes) and the other small ranchers to preserve their water-hole rights against the schemes of two large-scale ranchers who want the entire grazing country for their own herds.

Wednesday

Sword of Honour (*Sherwood*)

Monseigneur, Piccadilly Circus. 10.30 a.m.

Cast: Geoffrey Toone, Sally Gray, Dorothy Dickson, Wally Patch, etc. **Director**: Maurice Elvey.

Produced and directed by Maurice Elvey, with the co-operation of the War Office, no better time could have been selected for the revival of this epic of the glorious traditions of the British Army. A human story, sometimes sentimental, frequently humorous and always convincing, with an authentic background and accurate details, the film strikes the right note. The picture has been re-edited and reduced to 6,620 ft.

"FLIGHT PATROL"

Dedicated to R.A.F.

The first print of "The Flight Patrol," now being filmed at Warner Bros.' Burbank Studios, will be sent to the international volunteers in the R.A.F., the men the picture is about and to whom it is dedicated.

Accompanying the print will be a special trailer in which Warner Bros.' stars, including James Stephenson and Ronald Reagan, who head the cast of the film, will wish "happy landings" to all the international volunteers.

Reagan for "King's Row."

Ronald Reagan's outstanding work in "Million Dollar Baby," formerly called "Miss Wheelwright Discovers America," has won for him the coveted rôle of Drake McHugh in "King's Row," which Sam Wood will direct for Warner. Reagan begins work on this picture upon completion of "The Flight Patrol," in which he co-stars with James Stephenson.

"Shadows on their Wings"

George Brent and Dennis Morgan will be starred in a special Technicolor production, "Shadows on their Wings," dealing with the Royal Canadian Air Force. The story is based on an idea by J. L. Warner and Hall Wallis.

Present at the I WANTED WINGS premiere: Fred Hutchinson, sales manager of Paramount, Air-Commodore Chaumier, commandant of the Air Training Corps, Mrs. Chaumier, and Tony Reddin, director of Publicity and Theatres

HAMPERING S.O. AT OLDHAM

Bootle Imposes 5 per cent. Contributions

AN attempt to restrict Sunday opening hours and programmes is being made in Oldham, where the Watch Committee has decided in favour of applying for a Draft Order for Sunday opening. Exhibitors have asked for permission to open from 2 p.m. to 10 p.m.

One religious organisation, evidently assuming that Sunday kinemas were likely to be allowed, asked the Watch Committee to consider the following points:—

(1) No one under 16 be admitted to any performance.

(2) No afternoon shows to be allowed.

(3) Only one show a night and not a continuous performance.

(4) All money other than legitimate expenses be paid to specified charities.

(5) That the kinemas allowed to open be limited.

(6) Type of films to be selected in accordance with the day.

Unwanted, says Warrington

It was alleged at Warrington Town Council that although the Watch Committee was empowered to grant licences for Sunday kinemas, in response to a request from the military authorities, neither the kinema managements nor the employees wanted it.

Terms imposed by the Watch Committee include: A sliding scale of opening fees, to be payable as a charity contribution; children under the age of 16 not to be admitted to Sunday shows; and no employee to work on Sundays who has worked on each of six preceding days.

Chief Constable Supports S.O.

These are the conditions on which Bootle magistrates, last week, granted the application by local licensees for Sunday opening.

A charity contribution of 5 per cent. of the net rateable value while the kinema is open; no "horror" films; opening hours, 4.30 p.m. to 9 p.m. (October to April) and 5.30 p.m. to 10 p.m. (May to September).

In making the application, J. M. Cannon (G.-B.) mentioned difficulties in the supply of films, of British films in particular. He asked that the ordinary licensing conditions should apply on Sundays, except that there should be no category "H" films.

Chief Constable T. Bell said he was in favour of Sunday opening. He would rather see people in a picture house than in a public-house.

Ultra Vires

An attempt by the Wilmslow Council to impose restrictive conditions on the admission of persons to Sunday kinemas has failed, the Home Office having informed the Council that the licensing authority has no power to make conditions discriminating against different sections of the community.

In the neighbouring town of Stockport, a decision is expected to be given very soon. The competent military authority has asked that Sunday entertainment facilities should be provided. Now the Watch Committee has contacted the local exhibitors' organisation to ascertain their ideas as to opening times and their reactions to a suggestion that the privilege to open should be by rota; in other words that some kinemas should remain closed each Sunday.

BRISTOL'S LATER SUNDAY TRANSPORT

Later Sunday bus times from the centre to the suburbs are announced by the Bristol Tramways and Carriage Co., Ltd. Whether this later service will make any difference to the kinemas in the centre which open on Sundays is doubtful. At present the houses close at 8 p.m., and even at this hour there are comparatively few people about. It is not thought likely that kinemas will change from the present hours of from 3 to 8 p.m.

The sum of £100 has been donated to the C.T.B.F. from the £2,546 charity contribution in respect of Sunday opening in Plymouth.

COLOUR-BAR IN THE COLONIES

Kinemas' Problem

In the House of Commons, on Wednesday, T. E. HARVEY asked the Under Secretary of State for the Colonies whether his attention had been called to the effect of colour-bar restrictions in Nairobi in preventing West African troops, serving in the Forces there, from entering private kinemas; and whether steps could be taken by ordinance, or otherwise, to remove this colour-bar discrimination.

GEORGE HALL said that there was no general restriction on the entry of West African troops into private kinemas in Nairobi. Some films were, however, passed by the Film Censorship Board for exhibition to non-Africans only, in accordance with the Film Censorship Rules, 1930, which were passed because it was considered that certain films were not suitable for exhibition to African audiences. The Secretary of State is in communication with the Governor of Kenya.

Re-issue of the Spectacular Military Production

SWORD OF HONOUR

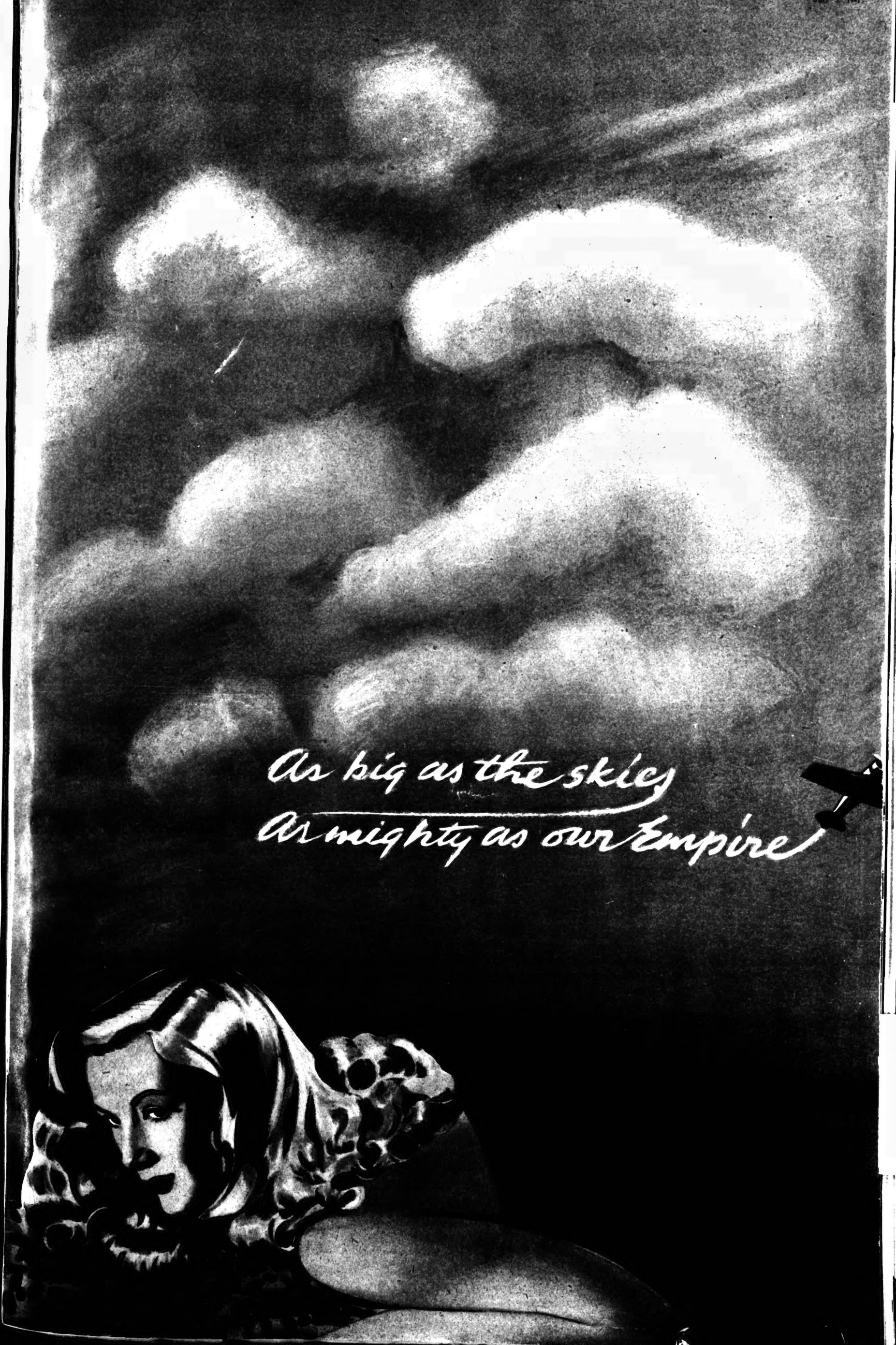
Re-edited. Brand new prints from the original negative.

An epic of the glorious traditions of the British Army.
Produced with the co-operation of the War Office.

GEOFFREY TOONE, SALLY GRAY, DOROTHY DICKSON, WALLY PATCH.

LONDON TRADE SHOW:
MONSEIGNEUR THEATRE, PICCADILLY CIRCUS, W.1,
WEDNESDAY, July 9th, 1941, at 10.30 a.m.

SHERWOOD FILMS LTD., 26/27, D'Arblay Street, Wardour Street, London, W.1.


As big as the sky
As mighty as our Empire

Paramount

I WANTED

JULY

The years Biggest Trade Show

I WANTED WINGS

everywhere!

Paramount Pictures

udly Presents

WINGS

RAY MILLAND
WILLIAM HOLDEN
WAYNE MORRIS
BRIAN DONLEVY

with

CONSTANCE MOORE
VERONICA LAKE
HARRY DAVENPORT

Directed by MITCHELL LEISEN

"I WANTED WINGS"

A film with a tremendous box-office pull, I WANTED WINGS, was described by the "Kine" reviewer as a magnificent example of progressive showmanship. Above are Ray Milland, Constance Moore and William Holden, three of the principal players in the great air epic, which also introduces Paramount's great new discovery Veronica Lake. The picture is now packing Paramount's West End showplaces, the Plaza and Carlton

LANCASHIRE SUPPORT FOR "WAR CABINET"

Demand for Conference of Trade Leaders

SOUTH and East Lancashire branch, at the half-yearly meeting on Friday last, passed a resolution in support of Coun. H. P. E. Mears' suggestion for the establishment of a War Cabinet comprising all sections of the Trade. Coun. Mears, in a personal capacity, accepted the Chairman's invitation to attend the meeting

Mr. Mears made it clear that this was not an official visit, and the opinions he expressed were his own and not those of his colleagues.

Before deciding to come to Manchester he telegraphed to the National President advising him of his intention. He had not the slightest doubt Mr. Lewis's reply would have been favourable.

"Experience in my strenuous year of office as President convinced me of the fallacy of going to Government Departments to state a case when there were divided opinions in the Trade," said Coun. Mears. Under the stress of war conditions, the different sections of the Trade should act together and prepare the case which they, as a united body, wished the Government to consider.

Front Line Kinemas

It was certain the Government wished the picture houses to be kept open throughout the war, because it was known that people in industrial areas — sometimes they were bombed out and moved into reception areas —needed relaxation and recreation, and kinemas were the best means to provide it.

At very short notice, perhaps without notice at all, kinemas in reception areas where normally there were ample entertainment facilities might become crowded out.

"Kinemas are as essential to the progress of the war effort as any munitions you can possibly make. They are so essential that you cannot do without them. But are we regarded as an essential industry by the authorities in that sense? I say we are not."

There was far too much stalling and waiting. The Prime Minister wanted the Industry to put its cases before him in black and white, not in the form of Chinese puzzles, such as might be when each of the interested parties made a separate statement.

Our Industry's primary need was of so many people and certain supplies. If all the branches of the Industry were to act together the facts which the Government needed to help them to reach decisions could be immediately assembled. They could state what it took in personnel and supplies to maintain the kinema Industry.

A conference of the leaders of the different sections of the Industry was needed to discuss and put down on paper what was wanted to maintain the Industry for the duration of war. That would be a definitely constructive step towards safeguarding the kinema Industry and keeping it fit for the efficient prosecution of the war.

Our Big Job

From all parts of the country one heard of the poaching of staffs. If the kinema Industry was classed as essential, employees would not be able to move from job to job for a few shillings extra per week. Winning this war was the biggest job any Government had ever had to tackle, and our Industry, if united, could help.

Let everybody who had a part in the Industry co-operate in solving the problems which concerned them all, and put their clear-cut conclusions before the Government as the point of view of a united Industry.

"Mr. Hinge has suggested that the Joint Free Council might poach on the C.E.A. or its preserves. It will not poach on anyone's preserves. I say that leaders of the Industry, men of good will, can iron out their problems and difficulties and present a united case to the Government."

If there was to be control of industry the people within that industry should be the ones to exercise it. During his year as president there were half a dozen suggestions made by prominent people that the time had arrived when the kinema Industry should be controlled and handled.

The Best is Not Good Enough

The C.E.A. officers had done their best in the interests of exhibitors. No one could gainsay that, but the best was not good enough. By means of the Joint Trade Council it would be possible to state just what was needed to secure efficient continuity of the Industry in war time conditions.

CHAIRMAN JOHN MATHER agreed that at present the kinema Industry appeared as a house divided against itself. Each section of the Industry tried to put forward a stronger case than the others in order to secure consideration of its own special claims. If the sectional views were collated and unified in one strong case for the Industry as a whole, the results would probably be beneficial all round.

J. BREARLEY spoke of how different conditions in the Industry might be if this council of action had been formed 12 months ago. He hoped that it would be formed as soon as possible and that it would embrace the whole of the entertainment Industry.

Plucky as Well

"Coun. Mears has been described as a lucky man," commented H. NEWBOULD (Emery circuit). "I say he is not so much a lucky man as a plucky man. He is not held in reverence by all the members of the General Council, but he gets there all the same, because of his pluck. When he fights he takes his jacket off and that does not suit everybody. Your present president (Lt.-Col. Lewis) is also a man of action. I feel that we are well served by our chosen representatives." The kinema Industry should declare that it could run the Industry if the Government would give it support.

The Red Light

Replying to Mr. CAVE, who asked for information as to the attitude of other branches, Coun. MEARS said etiquette demanded that he should not visit any branch unless he was invited. He had been in the Industry 36 years and now he saw the red light. Hence the proposal for the Joint Trade Council.

He hoped resolutions would be sent to the General Council pressing for action. The Joint Council would not take away any of the powers of any of the individual constituting bodies nor would it eclipse the C.E.A. in any shape or form. Neither would it limit the powers or clip the wings of the trade unions.

The purpose was simply to secure a measure of co-ordination and to tabulate considered opinions, on behalf of the Industry, to put before bewildered officials of the Government. It would become a sort of General Council of all general councils.

Too Much Nibbling

J. J. MCCRACKEN remarked that the Trade had been nibbling at its problems too long. The reason was clear—there were too many sections going to Government Departments giving their views which took a long time to co-ordinate. He moved the following resolution :—

That this meeting fully supports the suggestion made by Coun. H. P. E. Mears that a Joint Council be set up to represent a united Industry in matters affecting the Industry as a whole.

That the C.E.A. General Council be asked to vote for the proposal in principle and to send invitations to all kinema Trade organisations asking for their support and nomination of representatives to the Joint Council.

That in the event of acceptance of this invitation by all or a majority of the organisations concerned, the representatives meet and draw up a constitution for approval by the respective organisations.

That it be a suggestion from the C.E.A. to their appointed representatives that the constitution should provide for reference back by individual members to their respective organisations on all matters for which they have not been given an action mandate.

This was seconded by J. BREARLEY, and carried unanimously. The resolution will be forwarded to the General Council.

Registration of Female Staffs

The CHAIRMAN gave details of his experience in trying to secure the retention of the services of two of his girl assistants who had been called upon to register. It had been previously stated that usherettes would not be taken away from kinemas.

That turned out not to be the case, although the girls had been advised to remain in their present occupations until told to report for other work. He intended to send the correspondence to the general secretary. This raised some very serious problems for exhibitors. When rulings were given by the Ministry of Labour they should be at once advised to the employment exchanges throughout the country, otherwise much trouble and confusion was caused.

Mr. ELLWOOD mentioned that three managers in Stockport had received registration notices. Subsequently they were asked to destroy the notices, which evidently ought not to have been sent to them.

It was decided, on the proposition of J. BREARLEY, seconded by T. LEWIS, to request the General Secretary to ask the Ministry of Labour that decisions and instructions should be promptly advised to employment exchanges throughout the country.

Trade Show Complaints

H. WOOLF stated exhibitors' difficulties in complying with quota requirements, and also called attention to the serious clashing of important Trade shows in Manchester. On one morning a Formby picture, a Durbin picture and "Night in Rio" were shown simultaneously. The following day there was a Trade show of a reissue. Surely better arrangements could be made. He suggested a letter to the K.R.S.

During discussion on the quota question it was stated that when explanations were given in writing to the Board of Trade, at the same time that returns were submitted, why the required footage of quota film had not been shown, this often saved the exhibitor a great deal of trouble.

T. LEWIS and the CHAIRMAN mentioned a grievance of exhibitors in the Lancashire towns through the Trade showing of big films in Manchester one week and their release to key Manchester kinemas the following week. This meant that other exhibitors, having no open dates, had to show old films, for which they had to pay top prices.

Stockport S.O.

WALLY BAKER reported S.O. developments in the Stockport area, where the Town Clerk had asked for the views of exhibitors on the matter of opening hours, restricted admissions, and the possibility of having a rota system of theatre openings.

The CHAIRMAN and SECRETARY promised to attend a meeting, to be held the following Monday, of a sub-committee of Stockport exhibitors appointed to deal with the matter.

Dundee and the Gas-Mask Rule

PROTEST WAIVED IN NATIONAL INTEREST

Patrons Turned Away

DUNDEE exhibitors are agreeing, in the national interest, to make no resistance to the police decision that all patrons must carry gas masks. This was brought up at the monthly meeting of the section last week

The Dundee Corporation Police Committee, it will be recalled, had stipulated that no person can be admitted to a kinema unless carrying a gas mask.

Members expressed their views and doubted whether the committee had legal powers to enforce their decision. Although there was a feeling among the members that it was rather unjust to the kinema Trade, it was agreed not to take any action in the matter in view of the Government's national effort to get the people to carry their gas masks.

The position may be reconsidered at a later date before the licensing authority meet. One exhibitor told the members that only the previous night at his hall in a seaside district he had to turn away about 30 people because they did not have their masks.

A Holiday

Owing to the summer holiday season, there will be no meetings of Dundee exhibitors during July and August. The next meeting will be on September 30.

The Red Cross Effort

Miss M. MCINTOSH (secretary) intimated that the total sum collected during the local kinemas' Red Cross week (June 2-7) amounted to £818. This sum will be handed over to the Red Cross for the purchase of an ambulance and equipment as the effort of Dundee kinema patrons, managements and staffs.

"GONE WITH THE WIND"

Breaks Records all Over the World

With more than 8,500 engagements of "Gone With the Wind" now completed in the United States and approximately 3,000 bookings yet to come in that country during 1941, a more complete analysis is possible of the record-breaking achievements of the David O. Selznick Technicolor photoplay which Metro-Goldwyn-Mayer is releasing.

More than 45,000,000 persons have seen "Gone With the Wind" since the production first was presented in December, 1939. Having shattered long-run attendance and gross records everywhere in its road show dates, the film is continuing its record-setting pace throughout the United States in its current runs. In many instances the return engagement attendance figures far overshadow even the original mark set in theatres to which "Gone With the Wind" returned. This is true of big and small situations alike. In less than a year and a half "Gone With the Wind" has grossed more than twice as much as "The Birth of a Nation" amassed in a 20-year span.

Despite the shattered international market, which has greatly limited world-wide distribution, "Gone With the Wind" has set a host of new première run records in various countries. It had a triple première in London, playing at the Empire, Palace and Ritz theatres. Despite war time conditions and the menace of air raids, "Gone With the Wind" has now played 72 weeks in London's West End, and is still packing the Ritz at every performance. A 23-week run at the Gaiety, Manchester, set another all-time high for the British Cottonopolis, while other cities all reported sensational business. In Sydney, Australia, the picture played 36 weeks in one of several first-run engagements. It has set many new attendance records in South America as well as in Bombay, Calcutta and Shanghai. In Rio de Janeiro and many other cities civic holidays were proclaimed for the openings.

Both the production and the man responsible for it, David O. Selznick, have been awarded signal honours. "Gone With the Wind" was given the unparalleled distinction of being the first feature film to be stored in the National Archives in Washington, D.C. The film won the Motion Picture Academy and Photoplay Gold Medal awards as the best release of 1940, and scores of reviewers throughout the world echoed this opinion in their columns. Eight supplementary Academy awards were made to "Gone With the Wind" for colour effects, film lighting and technical accomplishments. Selznick was given the Irving Thalberg Memorial Award as the result of the production.

CROWDS MASS FOR DUAL PREMIERE

"I Wanted Wings"

BIG OPENING DAY FOR PARAMOUNT AIR SPECTACLE

Glowing reviews in the Trade and national Press and the barrage of advance publicity resulted in a big opening day "take" at the Plaza Theatre and at the Carlton on Friday when the great Paramount air spectacle, "I Wanted Wings," started its dual London run.

Soon after noon the Plaza had closed down on booking for the evening performance though seats were still available for the matinée. All through the day both the Plaza and Carlton box-offices were kept busy with slow-moving queues booking for all performances and as soon as the "All Seats Sold" for the première sign went up advance booking started and reservations were being made for this week.

The Plaza première was attended by most of the leading figures in air circles, and on Friday it was anticipated that the Chief of the Air Staff himself would head the list of notabilities at the initial showing of "I Wanted Wings."

MORE WORKERS FOR THE RED CROSS

Duke of Gloucester's Appeal

The income of the Red Cross and St. John from contributions to the Red Cross Penny-a-Week Fund has now reached £19,000 a week, or nearly one-third of all Red Cross revenue.

Five million wage earners and small-salaried workers are helping substantially to maintain the greatest humanitarian service in the world, but satisfactory as these figures are millions of workers are not yet contributing. There are at least 10,000,000 persons who would readily make the small sacrifice required if the matter were brought to their notice by their employers. Accordingly, H.R.H. the Duke of Gloucester is writing to leading employers this week asking for their help.

With the approval of their workpeople and the encouragement of the trade unions more than 35,000 employers are already co-operating by providing collection facilities.

SCOTS ORGANISER OF N.A.T.K.E.

Coun. Brown, of Aberdeen, has started his new duties as Scottish organiser of the N.A.T.K.E. His headquarters are at Glasgow.

EDINBURGH FILM GUILD

Increased Membership

An increased membership was reported by Norman Wilson at the annual meeting of Edinburgh Film Guild.

Their second war time season, said Mr. Wilson, had produced an increased membership, more performances and more revenue. Although Europe as a source of supply was now cut off, there were still several very good French films, and also one or two Russian films which he did not think they would now be criticised for showing. They would probably also arrange a British programme composed entirely of films which were circulating widely abroad.

FORCES' SHOW

An Edinburgh First Birthday

The entertainment which has been provided for the troops on Sunday evenings in the New Victoria Picture House, Edinburgh, has now completed its first year, and at the birthday celebrations bouquets were handed out by the Moderator of Edinburgh High Constables, who sponsor the entertainments, to the Gaumont-British Corporation, Ltd., and J. S. Dunbar; to G. H. Cross, manager, and the whole staff of the New Victoria; to the resident company, including Richard Telfer, the kinema organist, and to all the guest artistes.

Out of 104,000 people who have attended the Garrison theatre, some 75 per cent. had been members of the Forces. Birthday greetings were received from the G.O.C. Scottish Command, and from R.A.F. and W.A.A.F. personnel. George Formby was the guest of the evening.

Automaticket at Glasgow

NEW OFFICES

Percy Philipson took advantage of the opening of Automaticket's new Glasgow offices at 45, West Nile Street to come north last week-end to inaugurate formally the establishment and to meet his many Scottish friends. On Friday he had amongst others as his guests for luncheon A. B. King, Bert and Fred Green, George Singleton, D. A. Stewart and G. U. Scott.

The new offices are still under the control of Miss Mima Carruthers.

Mr. Philipson expressed to the KINE representative his pleasure at meeting his old friends once again, and his confidence in Miss Carruthers, who, he said, was one of the most efficient people he had ever met in the kinema business.

WOLVERHAMPTON FILM BALL

The magnificent sum of £371 19s. 6d. was realised by the recent kinema ball at Wolverhampton on behalf of the Cinematograph Trade Benevolent Fund and the Variety Artistes' Benevolent Fund. This is a record amount for a Midland effort, which has hitherto been held at Birmingham, and is twice as large as the amount realised in recent years. The success is due to the great work put in by the local kinema managers forming the committee, with Percy Swanwick (Odeon) as chairman. The C.T.B.F. will benefit to the extent of £278 19s. 8d. and the V.A.F. by £92 19s. 10d., for which cheques have now been sent.

Devon and Cornwall Branch

REGISTRATION OFFICIALS CRITICISED

Attitude Not in Accordance with Ministerial Policy

RESERVATION questions occupied much of the time of the Devon and Cornwall branch at its monthly meeting at Plymouth last week. Leslie C. Hill was in the chair. There was criticism on alleged objectionable methods of certain officials at Registration Exchanges

It was further alleged by members that staffs were taking up work with other industries because they could not be assured of their positions. The Ministry of Labour had dealt with the question sympathetically, but it was felt that the spirit of the Ministry's policy was not being carried out by the officials.

Now the Board of Trade had sent out a questionnaire for the kinemas to answer. Why was this not done by the Ministry of Labour?

The CHAIRMAN said he viewed the matter with extreme apprehension, and had spoken strongly on it at the last meeting of the negotiating committee. Contacts were made by representatives of the Association, but delays had occurred, and officials had repudiated responsibility. Up to the present they had nothing to show that their staffs might be free from apprehension that they might be called up for national service at any moment.

W. F. GILLEY (Paignton) thought that possibly the threat of penalties for failure to answer the questionnaire was necessary.

The CHAIRMAN said he did not think so. Some of them thought that the Board of Trade was desirous of curtailing the business life of the country, and the information they were seeking would materially assist them.

The Kinemas' Own Fault

W. F. GILLEY could not help thinking that the Association had asked for the "veiled threat" referred to. If members had filled in the forms as requested, the trouble might not have arisen. As it was, only 75 per cent. of the members had done so, and they must all agree that the question concerned was a very vital one.

"Luxury Work"?

A member submitted details gathered from members of his staff as to how they had been treated by certain registration officials. For example, usherettes had been told that they should leave the work they were doing, which, it was said, was only "luxury work," and do something really useful for the country.

Some were told that they must register, but probably would not be called upon to change their employment, and yet in the course of a few days they were called upon to do national work. The speaker said that, from what he could gather, the treatment the usherettes were subjected to was quite out of keeping with the spirit of the Ministry's policy.

E. V. GLENISTER reported similar experience in the houses which his circuit represented. One girl was told, after registering, that she would at least have ten days' notice if required to do other work; and yet, at the end of the week, she was ordered to report the following day. Exhibitors everywhere, he continued, were having their staffs depleted in this way, and with no hope of replacing them.

The CHAIRMAN said that he was in agreement with all that was said. The matter was discussed at the General Council meeting, and a protest was sent to the Ministry of Labour suggesting that every case should be dealt with on its merits following registration.

He understood now that the guiding principle would be where a mobile woman could be properly replaced by an immobile woman, it should be done. The Ministry had approved. He thought the various Exchanges should be reminded of this decision.

C. J. BUROW (Tavistock) said he had communicated with the Ministry of Labour on a similar matter, and had received a reply to the effect that consideration should be given to local conditions.

G. ALLERTON thought that personal contact with the Employment Exchange might do some good. He also urged members to fill in the questionnaire forms.

H. M. WILLIAMS (Lostwithiel) pointed to the fact that as only 75 per cent. of the members had filled in the forms, it would give no real idea of the position of the Industry. In his opinion, it was disgraceful that such a position should have arisen.

The CHAIRMAN said he appreciated this, but, at the same time, thought that 75 per cent. of the members would give a pretty good idea of the position. It was possible that 25 per cent. were not greatly affected.

He was not in favour of giving vital information respecting their business to the Board of Trade, and he could not see what that Board had to do with the employment of labour.

It was eventually resolved to write to the General Secretary so that he could ask the Ministry of Labour for a circular letter to be issued to the Exchanges outlining the Minister's policy with reference to the Industry, and requesting that the work of registering should be carried out in the spirit in which it was framed.

Employees' War Bonus

The branch approved of a report of the Negotiating Committee, recommending that a further 5 per cent. on the basic rate of pay, making the total 12½ per cent. increase on the basic rate, be paid, the same to apply to the date of acceptance.

Where, however, the employee was receiving wages equivalent, or in excess of, the 12½ per cent. on the basic rate, any further increase in respect of the employee was to remain as it was, a matter of individual agreement between employer and employee.

The recommendation will be forwarded to the National Committee of the N.A.T.K.E. as the view of the branch.

War Damage Insurance

There was some discussion on the War Damage Act following the reading of a letter from the General Secretary, and members generally agreed that, while they understood much of Part 1 of the Act, they were not so clear as to Part 2; the CHAIRMAN remarked that the more they talked about it the less they seemed to know about it. They were hoping for a fuller explanation of Part 2 in the near future. There was a lot in this part that they did not understand.

Support for Mears

On the proposition of the CHAIRMAN, the following resolution was carried: "That the Devon and Cornwall branch of the C.E.A. warmly endorses the sentiments outlined in the article of Coun. H. P. E. Mears relating to the formation of a War Cabinet for the Trade, and instructs the delegates to support the establishment of such a body."

Dave Farrar, Helen Perry and "Ben," the sheepdog, in the new Butcher-Empire production now being made in Devon, with Oswald Mitchell producing

Manchester C.E.A. Advice on Sunday Opening Accounts

BRANCH SECRETARY'S HELPFUL MEMORANDUM

THE importance of keeping separate accounts of Sunday opening costs and receipts is emphasised in a memorandum issued to members of the Manchester and Salford branch, C.E.A., by T. E. Robinson, its secretary

The scheme set out below, if acted upon, should save a licensee much trouble in compiling figures.

The memorandum reads as follows:—

It is required under the conditions of the licence in respect of Sunday opening to produce accounts of trading to the City Treasurer at some future date to be prescribed.

Some exhibitors may probably keep separate books, but as so many expenses (*e.g.*, coke, carbons, tickets, electricity, and such-like) will increase through additional use, it may not be possible or practical to keep separate books, and the sub-committee appointed to advise members about this matter makes the following suggestions:—

1. Clear and distinct details of net admission takings and of Entertainment Tax should be kept.

2. Cost of film hire for Sunday films should be kept distinct from other weekly film hire.

3. It should be legitimate to put in a reasonable and proportionate charge for the booking of Sunday films.

4. As Sunday film carriage and transport is more expensive than weekday transport, the Sunday cost should be clearly listed (or extracted).

5. Additional wages (if any) for Sunday to regular staff, and cost of additional staff to allow regular staff the full day off, should be listed (or details extracted). (In this connection it may be found that in some cases managers are not paid extra, but that their bonus or commission is increased. In this case such increase should be charged to the Sunday costs.)

Note re Wages

Whilst it has only been verbally approved by the City Treasurer's department, an easy way of reckoning wages increase through Sunday would be to take the average wages of, say, four weeks before Sunday kinemas as a basis, and all increased wages since would be reckoned as the Sunday cost. As probably December and January would include extra payment for Christmas Day (double pay), Boxing Day and New Year's holidays, it would be as well to average the wages for the month of November as the basis. Anyone running Sunday concerts before Sunday kinemas, and paying extra wages in respect of such Sunday concerts, should not, of course, take this basis without first deducting what wages were paid extra in respect of Sunday concerts.

6. Providing there is no increase in price levels, it would be safe to charge up one-sixth of the cost of the previous six months (or one-seventh of the cost of the current charges), and allocating them as the Sunday proportion of items such as: Carbons and lamps, coke, advertising, printing and stationery, admission tickets, postages, telephone, *small expenses extracted from petty cash, *special slides and advertising, cleaning materials, electricity, water, gas, trailers (if not in film hire), bank charges, repairs, W.C.A. insurance, loss of profits insurance.

** These may preferably be actual costs.*

7. Whilst directors' fees will probably not be allowed, any increase of the managing director's (or supervisor's salary) and secretary's salary ought to be a charge against Sunday income.

8. Obviously (unless items such as rating increase) certain items cannot be classified as additional expense in respect of Sunday. This includes such items as: Rent (or chief rents), rates, fire insurance, third party and electric insurance, talkie service, neon rentals, loan interest, Schedule "A" or other income tax.

9. Where the additional profits are created so as to make any exhibitor likely to pay Excess Profits Tax, such profits should be shown as payable in E.P.T. (as there will be no benefit to the exhibitor in respect of the profits so earned, but a definite financial gain to the country accrues through the incidence of Excess Profits Tax—also through additional Entertainments Tax Duty).

10. Although depreciation may be a questionable item of expense, a claim should be made for such. The machines running, seats and carpets wearing out, decorations soiled, and such-like for seven days instead of six, shortens the life of such furnishings and fittings, and the profit cannot be reckoned fairly without taking account of such wear and tear.

11. Probably most exhibitors will employ their auditors to prepare a Sunday account of profit and loss. These suggestions (based on practical working) should be of assistance to them. The fees for the services of such auditors in respect of their duties for Sunday accounts should also be a charge against Sunday trading.

12. As advertising slides and films will probably not be shown on Sundays (unless agreed with suppliers), no account need be taken of such income.

Accounts will be required to be produced half-yearly, made up to the last Saturday in September and March, and should be rendered before the following December 25 and June 24 respectively.

WALLASEY CONDITIONS NOT DIVULGED

S.O. on July 6

Sunday opening in Wallasey will probably commence on July 6, the Watch Committee having granted the application made by ten local theatres. The hours arranged were 5.30 to 10 p.m. from May 1 to August 31 and 4.30 to 9 p.m. from September 1 to April 30.

R. K. Milne, on behalf of the exhibitors, said the exhibitors were prepared to accept the Watch Committee conditions.

The Rev. F. P. Copland Simmons (Wallasey Free Church Council) asked whether it was possible for one kinema only to be opened where the military were stationed in large numbers? Would children be admitted? he added.

The Town Clerk will answer Mr. Simmons's questions in writing.

A scene from THE GAY CITY (Paramount), reviewed in this issue. Tommy Dorsey and his orchestra, Bert Wheeler and Constance Moore are featured

KINEMA PROGRAMME SIZES

Ministry of Supply Concessions

Problems which arose regarding the supply of programmes to kinemas have been partly cleared away following an interview secured by the British Cinema and Theatrical Poster Printers' Association with the Ministry of Supply.

An extension of the suggested size of an 80-inch area has now been permitted, 100 inches now being the maximum size. Programme matter may even exceed this, if outside the 80-inch area the programme is made up of ready printed borders, etc.

When the deputation waited upon the Ministry, A. E. Lee, of the Ministry of Supply, presiding, stated it was the intention of Order No. 32 to limit programmes to double crown 8vo, 4 pp. (75 sq. inches), and that 80 square inches was merely a round figure. He added: "The first suggestion was that the theatres and kinemas did not need programmes at all in war time. Every unnecessary use of paper would be cut out. When we discussed this matter, it was not with the Master Printers' Federation, but at a meeting of Departmental Committees. Pressure was brought upon us to cut out everything possible; and one of the suggestions was programmes."

The deputation pressed for double demy 8vo 4 pp. (approx. 98¼ sq. inches). After discussion, in which it was stressed that the Trade did not possess the labour which would be involved in re-setting the formes to accommodate the reduced size of sheet, Mr. Lee said he would put forward our recommendation of 100 square inches.

The deputation then pressed for permission to use up all stocks of partly printed sheets of programmes, containing stock matter, borders, and advertisements, irrespective of size. Mr. Lee was inclined to give permission only up to September 30, but the letter set out below makes no mention of any date, which was what the deputation asked for. The letter is as follows:—

"Thank you for your letter of May 28, asking whether anything has transpired as a result of the interview at Steel House on May 12. I am glad to be able to tell you that Direction No. 1 to the Control of Paper (No. 32) Order was signed to-day, and should be published in a few days' time, granting temporary concessions in regard to the permitted size of programmes. It fixes maximum size of 100 sq. inches instead of 80 sq. inches for programmes printed on paper acquired for the purpose before April 21, 1941, and also permits programmes to be of any aggregate area if all the excess area over 80 sq. inches consists of matter printed before that date.—Yours sincerely, (signed) *A. E. LEE.*"

Register for BOX-OFFICE WINNERS with BRITISH LION—REPUBLIC

BEHIND the NEWS

The Daily Film Renter
Flash !

"Well-knit story. Convincing atmosphere, terse dialogue, effective love interest, good fist fights and sound humorous and human sidelights, excellent acting. Concise direction. FIRST RATE POPULAR ENTERTAINMENT."

★ LLOYD NOLAN ★

To-day's Cinema
Flash ! !

"Crisp wise-cracking dialogue marches hand-in-hand with slick action, latter notable in revealing climax of political grafter's exposure. Slick leading portrayal, excellent general portrayal. WHOLLY DEPENDABLE OFFERING."

★ DORIS DAVENPORT ★

Kine Weekly
Flash ! ! !

"High pressure newspaper melodrama . . . carries considerable punch and with it, THE KEY TO MASS AND INDUSTRIAL APPEAL."

★ FRANK ALBERTSON ★

JUDY CANOVA and a GREAT STARRING CAST

in

SiS HOPKINS

The Daily Film Renter

"Republic have found just the right vehicle for Judy Canova's unique talents in this spaciously made musical, a lavish potpourri of popular entertainment ingredients WHICH SPELLS CERTAIN BOX-OFFICE.

"No patron can complain he doesn't get his money's worth, for, in addition to the star, there is Bing Crosby's brother Bob and his band, scores of dazzling glamour girls, Jerry Colonna in a large helping of archly-Edwardian improprieties, Charles Butterworth and new oomph-girl Susan Hayward."

The Cinema

"Judy Canova rings the bell with 'Sis Hopkins.' This quaintly distinctive comedienne, a comedy artiste second to none, registers a personal hit in a lavishly staged line-up of comedy, song and spectacle.

"Republic have stinted nothing on this production. . . . . Glamorous chorines, opulent sets, tuneful music and lively comedy—all are here in profusion, and with the star's versatility in song and humour, the resultant popular acclaim is never for a moment in question.

"FIRST RATE ENTERTAINMENT WITH OUTSTANDING STAR PULL."

CITADEL of CRIME

Kine Weekly

"The exuberant Judy Canova gives all she's got—and when it comes to versatility, personality and eccentric pep, she's got plenty—but she's not the only pebble on the beach.

"An attractive supporting team, elaborate staging, lively slapstick, tuneful numbers and a colourful grand finale complete a jolly, well balanced piece of box-office buffoonery. CAPITAL LIGHT BOOKING, ONE WITH REAL STAR VALUES FOR ALL CLASSES."

★ JOHN WAYNE ★ FRANCES DEE ★ EDWARD ELLIS ★

The Daily Film Renter
Flash !

"Action rapid, acute characterisation by favourite stars. Interest admirably sustained in fast moving feature, which is bound to win general support."

To-day's Cinema
Flash ! !

"'Citadel of Crime' has several characteristics that lift it out of the ordinary run of gangster subjects.

"Good leading portrayals and well chosen supports. Well worthwhile for the populars."

Kine Weekly
Flash ! ! !

"Spectacular and sensational gangster melodrama, brilliantly illuminated by vital and accurate character drawing.

"BIG STAR AND TITLE VALUES CONCLUDE ITS CONFIDENT ADDRESS TO THE MASSES. CAPITAL GENERAL BOOKING."

THREE CERTAINTIES for the BOOK-

New Films at a Glance

Title and Renter.	R.T. and Certificate.	Stars.	Remarks.	Box-Office Angle.
Black Cat, The (G.F.D.-Universal)—American.	70 min. (A)	Basil Rathbone, Hugh Herbert, Broderick Crawford.	Comedy thriller suggested by Edgar Allan Poe's famous story. Plot sketchy, but acting polished, atmosphere eerie and comedy relief effective	Cast-iron title and star thriller for the crowd. Hardly suitable for youngsters.
Boss of Bullion City (G.F.D.—Universal)—American.	59 min. (U)	Johnny Mack Brown, Fuzzy Knight, Maria Montez.	Period outdoor comedy drama, with wide and popular asides. Teamwork versatile, fights realistic, comedy relief bright and music appropriate.	Good Western for the masses and youngsters.
Bury Me Not on the Lone Prairie. (G.F.D.—Universal) American.	59 min. (U)	Johnny Mack Brown, Fuzzy Knight, Nell O'Day.	Fast moving period outdoor comedy drama. Story obvious, but action fast. Footage convenient.	Handy support for the industrial element and youngsters.
Charlie McCarthy, Detective (G.F.D.-Universal)—American.	77 min. (A)	Edgar Bergen, ... Robert Cummings, Constance Moore.	"Who dunnit" crime comedy melodrama with ventriloquial asides. Edgar Bergen's performance clever, support versatile and embellishment bright. Thrills few but realistic.	Very good novelty booking. Safe for the family.
*Dangerous Moonlight (RKO-Radio)—British.	96 min. (U)	Anton Walbrook, ... Sally Gray, Derrick de Marney.	Elegant, appealing war-time romantic melodrama, with dignified musical accompaniment. Story human, treatment artistic, acting polished and climax, depicting the Battle of Britain. Terrific.	Excellent booking, particularly for good-class halls. Hardly suitable for youngsters.
Double Date ... (Universal)—G.F.D.—American.	60 min. (U)	Edmund Lowe, ... Una Merkel.	Farcical comedy with a domestic background. Story simple, but adult stars quite good and atmosphere refreshing.	Fair comedy support. Safe for the family.
*Facing the Music ... (Butcher)—British.	79 min. (U)	Bunny Doyle, ... Betty Driver, H. F. Maltby.	Farcical comedy with munitions factory background, introducing attractive new North country comedian. Hearty slapstick action, attractive musical interpolations and enthusiastic teamwork.	Sound supporting entertainment for majority of halls. Nothing to harm children.
Fighting Marshal ... (Paramount)—American.	87 min. (U)	Richard Dix, ... Florence Rice, Victor Jory.	Period outdoor melodrama, describing the establishment of law and order in a bandit-ridden town. Development a little heavy, but story comprehensive, characterisation good and climax thrilling.	Good average Western. Good for youngsters.
Flying Wild ... (Pathe)—American.	63 min. (U)	Leo Gorcey, ... Bobby Jordan, Donald Haines.	Juvenile comedy melodrama with an aerial background. Story topical, juvenile teamwork eager and clever, and aerial thrills realistic.	Good two-feature programme booking. Good for youngsters.
Gay City, The ... (Paramount)—American.	86 min. (U)	Constance Moore, ... Bert Wheeler, Phil Regan.	Romantic comedy musicale with a new and colourful locale. Story slight but bright, young cast versatile, presentation snappy and musical embellishment gay.	Capital light booking. Great for the family.
Moon Over Burma ... (Paramount)—American.	76 min. (A)	Dorothy Lamour, ... Robert Preston, Preston Foster.	Spectacular comedy melodrama of the tropics. Story traditional but actionful, teamwork robust and climax spectacular. Musical relief appropriate.	First-rate general booking. Nothing to harm juveniles.
Sign of the Wolf, The (Pathe)—American.	62 min. (U)	Michael Whalen, ... Grace Bradley, Manton Moreland.	Robust outdoor romantic melodrama with a compelling and exciting canine interest. Story good, teamwork versatile and direction resourceful.	Very good general booking. Great for the family.
South of Panama ... (Pathe)—American.	63 min. (U)	Roger Pryor, ... Virginia Vale, Lionel Royce.	Espionage romantic comedy melodrama, with a Panama background and musical asides. Story entertaining, cast resourceful and staging colourful.	Capital two-feature programme booking. Good for youngsters.

* A British Picture.

REVIEWS FOR SHOWMEN

Dangerous Moonlight

RKO-Radio. British (U). Directed by Brian Desmond Hurst. Featuring Anton Walbrook, Sally Gray and Derrick de Marney. 8,736 feet. Release not fixed.

SPECTACULAR war time romantic melodrama, culminating with vivid flashes of the Battle of Britain, telling of the gentle, yet thrilling, courtship, marriage, separation and reconciliation of a Polish flying officer, formerly a famous concert pianist, and a wealthy American girl reporter. The story is, amongst other things, compelling testimony to those inspiring, trenchant lines, "I could not love thee, dear, so much, loved I not honour more."

The first half opens dramatically with an air raid on Warsaw, and then quietly glides into graceful romance. The second starts where the first left off, but rapidly recovers from its elegant lethargy and subsequently bursts into a breathtaking grand finale, depicting the mighty and memorable air conflict over our own shores. Appropriate music superbly rendered and polished acting cement the salient phases into a picture of artistry, humanity, lofty patriotism and terrific feminine appeal. Excellent booking, particularly for good-class halls.

Story.—Stefan Radetzky, a Pole who left the concert platform to become a flying officer, and Carole Peters, an American journalist, meet in war-scarred Warsaw. They swiftly fall in love, but part when Stefan and his irresponsible Irish pal Mike are ordered to fly 'planes to a neutral country.

They meet again in New York, where Stefan arranges a three months' pianoforte concert tour in aid of the Polish Relief Fund. He and Carole eventually marry, but shortly afterwards Mike returns to England to join the R.A.F. Carole does her best to prevent Stefan enlisting with the newly formed Polish squadron, but after many quarrels he puts duty before love. He is seriously wounded and loses his memory, but with the help of Carole, who, meanwhile, has learned to respect her husband's sense of patriotism, his memory and their happiness are restored.

Acting.—Anton Walbrook gives an unhurried, but accurate, performance as the temperamental, patriotic Stefan, but Sally Gray, although appealing and sympathetic, is not always sure of herself as Carole. Nevertheless, she helps to illustrate the purpose of a noble play. Derrick de Marney provides a number of laughs as the irresponsible Mike, and Keneth Kent adds a neat cameo as a phoney French impresario. All minor rôles are satisfactorily filled.

Production.—The picture takes a long time to develop its basic struggle between love and honour, and to bring it to its spectacular, if logical, conclusion, but it never loses its grip on feminine appeal.

The concluding reels, which illustrate vividly the Battle of Britain, restore completely the drama's hold on the emotions and senses. It has in the main imagination, showmanship and perception, and, for these qualities alone, it is in the forefront of British films. It is also in the best box-office tradition.

Finally, a word for its technical presentation: the back grounds sway between war and peace with an accuracy and rhythm that amplify every situation. The music is handled with similar artistry and care.

Points of Appeal.—Human, topical, exciting and appealing story, polished acting, natural dialogue, breathtaking climax, good music, artistic and showmanlike treatment intriguing title, big exploitation and star values.

South of Panama

Pathé. American (U). Directed by Jean Yarborough. Featuring Roger Pryor, Virginia Vale and Lionel Royce. 5,588 feet. Release not fixed.

ESPIONAGE romantic comedy-melodrama with a Panama background, telling of the adventures of a reporter who is mistaken for the inventor of a new camouflage paint. The mix-up has pleasant, as well as exciting, complications. The alternation, backed up by sound characterisation—the cast is both popular and talented—colourful atmosphere and bright musical embellishment, represents good general entertainment. Capital two-feature programme proposition for the majority of halls.

Story.—Jan, sister of Paul Martin, inventor of a paint that renders aircraft invisible, goes to Panama to be near her brother. Spies learn of her intentions and follow her. Paul is at the airport to meet her, but to avoid identifying him she embraces Mike Lawrence, a reporter. Mike reciprocates with zeal.

Jan leaves Mike without giving her name or address. She assumes a disguise and becomes a singer in a night club. Meanwhile, the crooks mistake Mike for Paul and Mike's life is in jeopardy. He is, however, too slick for them, and in the grand finale they get their just deserts and he gets Jan.

Acting.—Roger Pryor is good as Mike—he has an easy way with him and a sense of humour—and Virginia Vale is a ravishing and versatile Jan. Lionel Royce is effective as the leader of the crooks.

Production.—Jan's masquerade is not too convincing and

Sally Gray and Anton Walbrook in DANGEROUS MOONLIGHT (RKO-Radio)

the espionage angle is a little obvious, but in spite of conventionalities and occasional lack of conviction the tale represents acceptable and thrilling espionage fiction. Variety—there are, it will be observed, songs as well as subterfuge—is its strong suit. Colourful atmosphere is yet another ace in its confident hand.

Points of Appeal.—Bright, fast-moving, exciting story, versatile teamwork, tuneful and colourful musical intermissions, exciting climax, piquant romance, topicality, good title.

The Black Cat

General F.D.-Universal. American (A). Directed by Albert S. Rogell. Featuring Basil Rathbone, Hugh Herbert and Broderick Crawford. 6,303 feet. Release not fixed.

SENSATIONAL, fast-moving mystery comedy melodrama, suggested by Edgar Allan Poe's macabre classic. The revised plot makes no great demands on the popular and talented players—the cast is practically all-star—neither is story clarity its strong suit. Nevertheless, its effective atmosphere and quaint comedy relief—Hugh Herbert very nearly steals the picture—enables it to cover its accommodating running time with a lively mixture of thrills and laughs. Exceptional title and star values complete the exciting, box-office formula. Cast-iron thriller for the crowd.

Story.—Hubert Smith, a young estate agent, and Mr. Penny, an antique dealer, wish to purchase the home and furniture of Henrietta Winslow, a wealthy, but eccentric cat lover. Shortly after their arrival the old lady is murdered. Members of the family are present to hear the terms of the dead woman's will, and all are suspect.

They include Elaine, Mrs. Winslow's selfish niece; Myrna, another niece; Montague Hartley, the latter's husband; Margaret Gordon, his friend; and Richard, his son. Abigail Doone, the housekeeper, and Eduardo, keeper of the dead woman's cats, are also incriminated. Hubert Smith and Mr. Penny eventually get on the track of the murderer, but before they solve the mystery Abigail is bumped off and skeletons in the Hartley cupboard are disclosed. Incidentally, there is romance at the fadeout.

Acting.—Broderick Crawford puts up a good show as Hubert Smith, and Hugh Herbert is never lost for a laugh, as the eccentric Mr. Penny. Basil Rathbone, Bela Lugosi, Gale Sondergaard, Gladys Cooper and John Eldridge have less to do as the principal suspects, but their polished technique, nevertheless, serves them and the play in good stead.

Production.—The number of suspects and the scope of the by-play increase so rapidly from the moment of Mrs. Winslow's mysterious demise that it is, at times, difficult to keep track of both the pawns and the play. Fortunately effective atmosphere and hectic surface action, the warp and woof of all successful thrillers, compensate for minor defects in the construction of the story. Quaint, well-timed comedy relief completes the entertainment. It is an infallible, popular thriller, if not impeccable Poe. Star and title values are obvious.

Points of Appeal.—Exciting story, creepy atmosphere, good comedy relief, smooth characterisation, thrilling climax, very good title and all-star cast.

Moon Over Burma

Paramount. American (A). Directed by Louis King Featuring Dorothy Lamour, Robert Preston, and Preston Foster. 6,843 feet. Release not fixed.

SPECTACULAR comedy melodrama of the tropics, presenting a full catalogue of traditional ingredients—romance, thrills, horseplay, music, song and jungle thrills are vigorously represented. The mixing is no more original than the contents, but dynamic teamwork—Dorothy Lamour, Robert Preston, and Preston Foster are admirably cast—colourful and realistic technical presentation and hearty direction prevent any flagging of interest.

Its aim is cast-iron mass entertainment and it well and truly hits the bull. Big title and star values qualify its box-office status. First-rate general booking.

Story.—Bill Gordon, a sober, conscientious young man, and Chuck Lane, an alcoholic girl-chaser, leave their teak business in Burma to raise capital. In Rangoon, they meet Arla Dean, an American entertainer. Chuck takes her back in spite of Bill's opposition and that of Renner, their other partner, who, incidentally, is blind. Meanwhile, a loan with Stephen Harmon, financier father of Bill's girl friend Cynthia, is completed.

Harmon is anxious to capture their trade, and he pays Bryan, a crooked overseer, to dislocate their output. Before long it is obvious that Arla and Bill are in love. There are further complications, but in the end Harmon is forestalled, and Chuck and Cynthia nobly step aside in favour of Bill and Arla.

Acting.—Dorothy Lamour is a glamorous and versatile Arla, even if her wardrobe is somewhat extensive for a stranded actress; Robert Preston and Preston Foster are good as Chuck and Bill—their bickerings bridges many a gap—and Albert Basserman impresses, as the blind Renner. Doris Nolan, Frederick Worlock, and Addison Richards complete a shrewdly chosen cast.

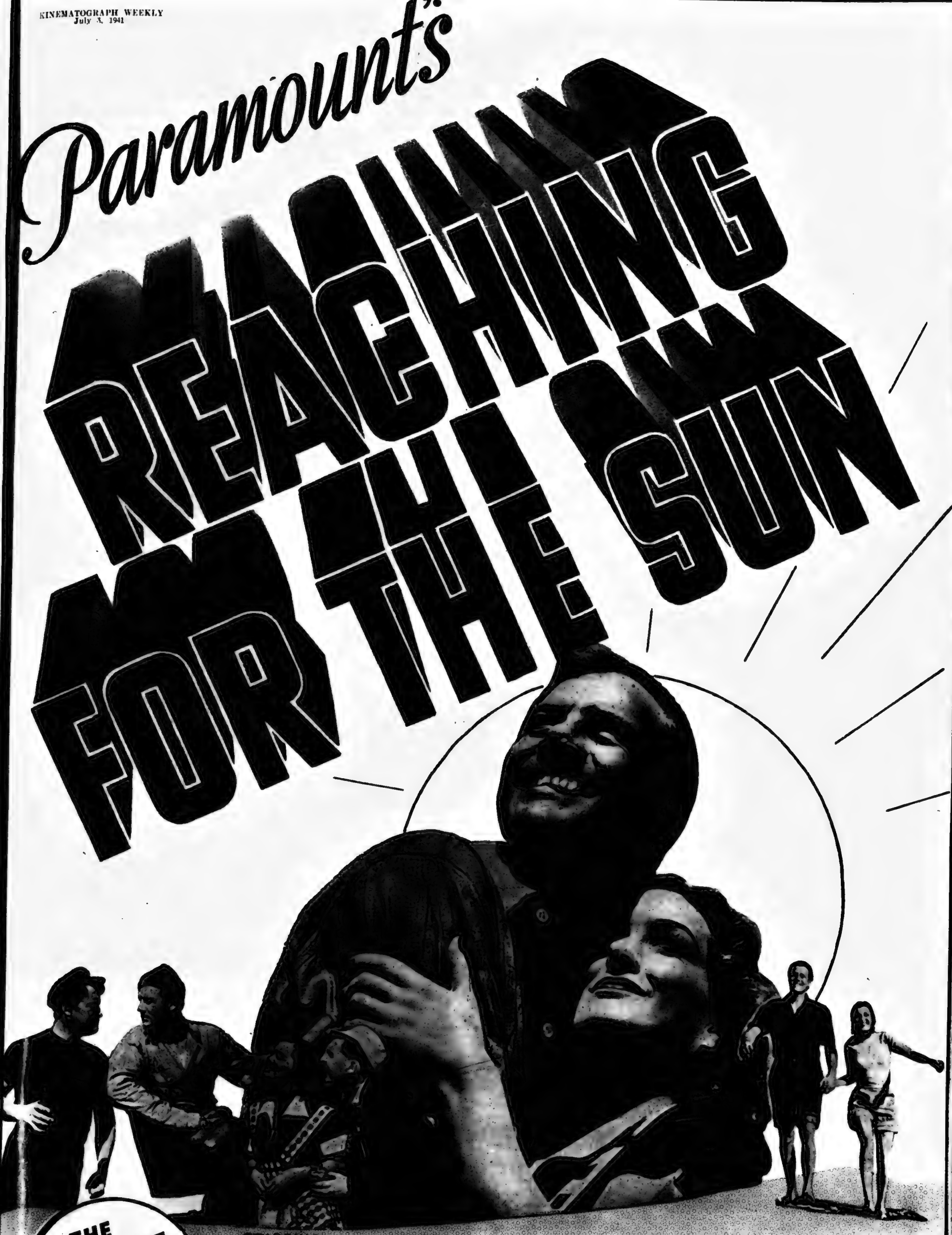
Production.—There are no prizes for forecasting the ending—its jungle path is cut through well-explored territory—but familiar as most of it is, not one foot of journey is dull. Far from it. The triangle and financial themes are interlaced with spectacle—cobras, elephants and lesser animals make their presence felt—and the trimmings, which also include a spot of music and song, and a breathtaking climax in which the heroes dynamite a log jam, effectively prevent any flagging of interest. In a word, it is hokum of an infallible brand. Star values redouble a certainty for the masses.

Points of Appeal.—Actionful and exciting story, colourful thrills, popular romance, tuneful music, showmanlike climax, good title and big star values.

REVIEWS—continued on page 19

Paramount's

REACHING FOR THE SUN



THE GRANDEST COMEDY ROMANCE OF THE YEAR!

STARRING
JOEL McCREA · ELLEN DREW
WITH EDDIE BRACKEN · ALBERT DEKKER · BILLY GILBERT
PRODUCED AND DIRECTED BY WILLIAM A. WELLMAN SCREEN PLAY BY W. L. RIVER

Paramount Pictures

Exhibitors!

still another smash-hit from Warners

MICHAEL REDGRAVE • VALERIE HOBSON

ATLANTIC FERRY

'CINEMA' says

Warner's Brilliant Film of Steamship Genesis: Thrilling Maritime Spectacle

IN "Atlantic Ferry," co-starring Michael Redgrave and Valerie Hobson, and trade-shown yesterday at the Phœnix, Warner Bros. present a picture which materially enhances the prestige of British production and its merits—and will surely earn—the widest possible success at the box-office.

With its distinguished theme of the birth of the steamship service between England and America, the film is a brilliantly spectacular canvas of British achievement in maritime development, and presents an engrossing narration of apathy overcome and difficulties surmounted by a Britisher with faith in his project. The maritime sequences have never been bettered in any British film, and with their supporting fraternal drama, charming romance, lively comedy and attractive all-round portrayal, result in an entertainment which must stimulate any audience, either in this country or in America.

In this latter regard, it is eminently worth-while to record that the narration makes convincing claim to the genesis of the steamship constituting an unbreakable link between the two great English-speaking nations. At this tide in our affairs, in particular, no screen commentary could be more timely or more certain of universal appreciation.

'DAILY FILM RENTER' says

BIG SPECTACLE IN "ATLANTIC FERRY"

Stress On Anglo-U.S. Ties Adds To Rousing Entertainment

TOPICALITY of theme and spectacular sea thrills are the keynotes of Warner Bros.' "Atlantic Ferry," the second big-scale offering to be delivered from the company's British studio in its new program.

With Michael Redgrave and Valerie Hobson co-starring, and a supporting cast comprising Griffith Jones, Margaretta Scott, Hartley Power, Bessie Love and Milton Rosmer, the spacious production deals with an important chapter in our maritime history — the founding of the first regular cross-Atlantic passenger and mail service—and embellishes it with vast panoramic values, countless stirring highlights of daring seamanship and perils of the deep, and an absorbing triangle love romance.

Rich in incident and painstaking in its unfolding, the direction exacts the maximum interest from a vital chapter in the cementing of Anglo-American ties, while the vast seascapes and thrilling highlights have been handled with a brilliance seldom excelled in a British production.

'KINE WEEKLY' says

Authentic, inspiring and actionful story, accurate and impressive characterisation, appealing and spirited romantic angle, strong human and feminine appeal, absorbing and colourful detail, terrific, breath-taking spectacle, popular stars and box-office title.

MARK OF SHOWMANSHIP

The Company that has 'em NOW is—the Company that has 'em coming

TRADE SHOW OFFERS—JUNE, 1941

Title.	Renter.	Running Time.	Certificate.	Length.	Stars.	Box-Office Angle.	"Kine." Review.	Release Date.
Atlantic Ferry ..	Warner ..	106 min.	U	9,683 ft.	Michael Redgrave, Valerie Hobson, Griffith Jones	Excellent general booking. Great for the family ..	June 19, 1941	Not Fixed
Barnyard Follies ..	British Lion (Republic)	69 min.	U	6,186 ft.	Mary Lee, Ruth Davis, June Storey	Attractive general supporting proposition. Great for youngsters	June 19, 1941	Not Fixed
Behind the News ..	British Lion (Republic)	74 min.	A	6,637 ft.	Lloyd Nolan, Frank Albertson, Doris Davenport	Very good programme. Nothing to harm youngsters	June 19, 1941	Not Fixed
Cattle Call of Crime ..	British Lion (Republic)	80 min.	A	7,200 ft.	John Wayne, Frances Dee, Edward Ellis	Capital general booking. Hardly suitable for youngsters	June 26, 1941	Not Fixed
Colorado	British Lion (Republic)	57 min.	U	5,189 ft.	Roy Rogers, George Hayes, Pauline Moore	Good supporting proposition for the masses, family and youngsters	June 26, 1941	Not Fixed
Federal Fugitives ..	Pathe	63 min.	A	5,661 ft.	Neil Hamilton, Doris Day ..	Good two-feature programme proposition	June 26, 1941	Not Fixed
Fighting Chump, The	New Realm ..	56 min.	—	5,090 ft.	Weldon Heyburn, Eve Farrell	Possible second feature in industrial halls	June 12, 1941	Not Fixed
Give Us Wings ..	General F.D. (Universal)	62 min.	A	5,596 ft.	Little Tough Guys, Victor Jory, Anne Gwynne	Very good programme for the masses, family and youngsters	June 12, 1941	Not Fixed
Great Train Robbery, The	British Lion (Republic)	63 min.	U	5,673 ft.	Bob Steele, Claire Carleton, Milburn Stone	Good two-feature programme proposition for the masses and youngsters	June 19, 1941	Not Fixed
I Wanted Wings ..	Paramount ..	132 min.	A	11,880 ft.	Ray Milland, William Holden, Wayne Morris	Excellent general booking. Great for the family ..	June 26, 1941	Not Fixed
I'm Nobody's Sweetheart Now	General F.D. (Universal)	64 min.	U	5,747 ft.	Dennis O'Keefe, Constance Moore, Helen Parrish	Capital two-feature programme proposition for the masses and family	June 12, 1941	Not Fixed
Invisible Ghost	Pathe	65 min.	A	5,850 ft.	Bela Lugosi, Polly Ann Young	Obvious star thriller for the industrial masses. Not for youngsters	June 26, 1941	Not Fixed
Invisible Woman, The	General F.D. (Universal)	72 min.	A	6,506 ft.	Virginia Bruce, John Barrymore, John Howard	Excellent general booking. Nothing to harm youngsters	June 12, 1941	Not Fixed
Lady from Cheyenne, The	General F.D. (Universal)	88 min.	U	7,920 ft.	Loretta Young, Robert Preston, Edward Arnold	Excellent general booking. Nothing to harm youngsters	June 12, 1941	Not Fixed
Lady Hamilton	United Artists	125 min.	A	11,263 ft.	Vivien Leigh, Laurence Olivier, Alan Mowbray	Outstanding general booking. Should not harm the family	June 12, 1941	Not Fixed
Leatherpushers, The ..	General F.D. (Universal)	63 min.	U	5,744 ft.	Richard Arlen, Andy Devine, Astrid Allwyn	Capital two-feature programme booking for the masses, family and youngsters	June 19, 1941	Aug. 25, 1941
Lucky Devils	General F.D. (Universal)	61 min.	U	5,490 ft.	Richard Arlen, Andy Devine, Dorothy Lovett	Good two-feature programme proposition for the crowd. Safe for the family	June 12, 1941	Not Fixed
Maisie Was a Lady ..	M-G-M ..	80 min.	A	7,135 ft.	Ann Sothern, Lew Ayres, Maureen O'Sullivan	Excellent popular booking. Great for the family ..	June 12, 1941	July 28, 1941
Man Who Lost Himself, The	General F.D. (Universal)	73 min.	U	6,537 ft.	Brian Aherne, Kay Francis, Henry Stephenson	Excellent light booking. Safe for the family	June 12, 1941	Not Fixed
Meet the Chump ..	General F.D. (Universal)	60 min.	U	5,400 ft.	Hugh Herbert, Lewis Howard	Very good star comedy booking for the masses. Safe for youngsters	June 12, 1941	Not Fixed
Men of Boys' Town ..	M-G-M ..	106 min.	A	9,552 ft.	Spencer Tracy, Mickey Rooney, Larry Nunn	Outstanding title and star booking. Good for the family	June 5, 1941	Aug. 11, 1941
Nice Girl?	General F.D. (Universal)	96 min.	U	8,640 ft.	Deanna Durbin, Franchot Tone, Robert Benchley	Excellent popular booking. Great for the family ..	June 5, 1941	Not Fixed
Once a Crook ..	20th Century-Fox	80 min.	A	7,306 ft.	Gordon Harker, Sydney Howard, Kathleen Harrison	Very good popular booking. Safe for youngsters ..	June 12, 1941	Not Fixed
One Night in the Tropics	General F.D. (Universal)	82 min.	U	7,469 ft.	Allan Jones, Nancy Kelly, Robert Cummings	Capital light entertainment. Good for the family ..	June 12, 1941	Not Fixed
Pathetone Parade of 1941	Pathe	36 min.	U	3,250 ft.	All Star Cast	Good supporting variety entertainment for the majority of halls	June 26, 1941	Not Fixed
Petticoat Politics ..	British Lion (Republic)	67 min.	U	6,062 ft.	Roscoe Karns, Ruth Donnelly, Spencer Charters	Reliable comedy bet for the majority of halls. Very good for juveniles	June 26, 1941	Not Fixed
Pimpernel Smith ..	Anglo-American	121 min.	U	10,890 ft.	Leslie Howard, Francis Sullivan, Mary Morris	Excellent general booking. Great for the family	June 26, 1941	Not Fixed
Road To Zanzibar ..	Paramount ..	92 min.	U	8,285 ft.	Bing Crosby, Bob Hope, Dorothy Lamour	A sure fire box-office attraction	June 5, 1941	Not Fixed
Sis Hopkins	British Lion (Republic)	98 min.	U	8,832 ft.	Judy Canova, Bob Crosby, Charles Butterworth	Capital light booking for all classes. Great for youngsters	June 19, 1941	Not Fixed
That Night in Rio ..	20th Century-Fox	91 min.	A	8,176 ft.	Don Ameche, Alice Faye, Carmen Miranda	Excellent popular booking. Safe for youngsters ..	June 12, 1941	Aug. 11, 1941
Under Texas Skies ..	British Lion (Republic)	56 min.	U	5,069 ft.	Robert Livingston, Bob Steele	First rate outdoor fare for the masses and youngsters ..	June 26, 1941	Not Fixed
Washington Melodrama	M-G-M.. ..	80 min.	A	7,247 ft.	Frank Morgan, Ann Rutherford, Kent Taylor	Very good popular booking. Should not harm youngsters	June 26, 1941	Aug. 11, 1941
Where Did You Get That Girl?	General F.D. (Universal)	65 min.	U	5,855 ft.	Helen Parrish, Eddie Quillan, Leon Errol	Very good two-feature programme booking. Great for juveniles	June 12, 1941	Not Fixed

REISSUES

Escape Me Never ..	Equity British	100 min.	A	9,158 ft.	Elisabeth Bergner, Hugh Sinclair, Griffith Jones	Title and star re-issue for the better-class hall. Not for youngsters	June 26, 1941	Not Fixed
For Ever England ..	International Film Renters	71 min.	U	6,460 ft.	John Mills, Betty Balfour ..	Outstanding Revival. Good for the family	June 19, 1941	Not Fixed
Hope of His Side, The	Equity British	70 min.	U	6,343 ft.	Sydney Howard, Mabel Constanduros	Handy quota comedy support for industrial and family halls	June 12, 1941	Not Fixed
Prisoner of Zenda, The	United Artists	101 min.	U	9,332 ft.	Ronald Colman, Madeleine Carroll, Douglas Fairbanks, jun.	Excellent general booking. Cast-iron for the family ..	June 12, 1941	Not Fixed

WHAT'S RELEASED IN JULY, 1941

Date.	Title.	Renter.	Reg. No.	Running Time Min.	Certificate.	Length. Feet.	Stars.	Poster.	"Kine." Review Date.
July 14	†Bitter Sweet..	M-G-M	F. 4039	93	U	8,384	Jeannette MacDonald, Nelson Eddy	1/48, 1/12, 1/6 ..	April 24, 1941
.. 7	Blondie Plays Cupid	Columbia ..	F. 3812	68	U	6,115	Penny Singleton, Arthur Lake, Larry Simms ..	1/6	Feb. 13, 1941
.. 28	Caught in the Act	Pathe	F. 4055	60	U	5,397	Henry Armetta, Iris Meredith	1/12, 1/6 ..	May 1, 1941
.. 21	Cheers for Miss Bishop	United Artists ..	F. 4056	95	U	8,530	Martha Scott, William Gargan	1/12, 1/6 ..	May 8, 1941
.. 7	Come Live With Me	M-G-M	F. 4023	85	A	7,766	James Stewart, Hedy Lamarr	1/48, 1/12, 1/6 ..	April 24, 1941
.. 7	Conquest of the Air..	United Artists ..	F. 3072	70	U	6,378	Laurence Olivier, Ray Petrie	1/12, 1/6 ..	May 23, 1940
.. 21	Five Little Peppers in Trouble	Columbia.. ..	F. 3862	63	U	5,737	Edith Fellows	1/6	Feb. 13, 1941
.. 21	Free and Easy	M-G-M	F. 4103	55	U	5,009	Robert Cummings, Ruth Hussey, C. Aubrey Smith	1/48, 1/12, 1/6 ..	May 29, 1941
.. 7	Her First Romance	Pathe	F. 3851	78	U	7,060	Edith Fellows, Wilbur Evans	1/12, 1/6 ..	Feb. 27, 1941
.. 21	Honeymoon for Three	Warner	F. 3836	75	A	6,706	George Brent, Ann Sheridan, Charlie Ruggles, Osa Massen	1/48, 1/12, 1/6 ..	Feb. 27, 1941
.. 28	I Married Adventure	Columbia ..	F. 3897	65	U	5,813	Osa Johnson	1/6	Mar. 20, 1941
.. 7	Invisible Woman, The	General F.D. (Universal)	F. 4171	72	A	6,506	John Barrymore, Virginia Bruce	1/12, 1/6 ..	June 12, 1941
.. 28	Letter, The	Warner	F. 3835	94	A	8,553	Bette Davis, Herbert Marshall, James Stephenson	1/48, 1/12, 1/6	Feb. 27, 1941
.. 7	Love, Honour and Oh! Baby ..	General F.D. (Universal)	F. 4001	60	A	5,379	Wallace Ford, Kathryn Adams, Donald Woods..	1/12, 1/6 ..	Apr. 10, 1941
.. 28	Magic in Music	Paramount ..	F. 4108	79	U	7,189	Allan Jones, Susanna Foster, Margaret Lindsay..	1/12, 1/6 ..	May 1, 1941
.. 28	Maisie Was a Lady	M-G-M	F. 4147	80	A	7,135	Ann Sothern, Lew Ayres	1/48, 1/12, 1/6	June 12, 1941
.. 14	•Man at the Gate	General F.D. ..	Br.E. 3796	48	U	4,302	Wilfrid Lawson, Mary Jerrold, William Freshman	1/6	Jan. 9, 1941
.. 28	Margie	General F.D. (Universal)	F. 3872	60	U	5,387	Mischa Auer, Nan Grey, Tom Brown	1/12, 1/6 ..	Mar. 6, 1941
.. 7	Navy Steps Out, The	RKO-Radio ..	F. 4011	90	U	8,172	George Murphy, Lucille Ball, Edmund O'Brien..	1/12, 1/6 ..	Apr. 10, 1941
.. 14	Nice Girl?	General F.D. (Universal)	F. 4172	96	U	8,779	Deanna Durbin, Franchot Tone, Robert Stack ..	1/48, 1/12, 1/6	June 5, 1941
.. 7	Quarterback, The	Paramount ..	F. 3723	74	U	6,677	Wayne Morris, Virginia Dale, Lillian Cornell ..	1/6	Jan. 16, 1941
.. 7	Ramparts We Watch, The ..	RKO-Radio ..	F. 4013	85	U	7,627	First full-length feature made by the March of Time	1/12, 1/6 ..	April 10, 1941
.. 21	Road to Zanzibar	Paramount ..	F. 4141	92	U	8,285	Bing Crosby, Bob Hope, Dorothy Lamour ..	1/12, 1/6 ..	June 5, 1941
.. 14	Sleepers West	20th Century-Fox	F. 4129	73	U	6,644	Lloyd Nolan, Lynn Bari, Mary Beth Hughes ..	1/6	May 22, 1941
.. 28	Texas Rangers Ride Again ..	Paramount ..	F. 3656	68	U	6,151	John Howard, Ellen Drew, Akim Tamiroff ..	1/12, 1/6 ..	Dec. 12, 1940
.. 21	•This Man is Dangerous	Pathe	Br.R. 3924	81	A	7,430	James Mason, Mary Clare, Margaret Vyner ..	1/12, 1/6 ..	Mar. 27, 1941
.. 21	†Western Union	20th Century-Fox	F. 4127	94	U	8,491	Robert Young, Randolph Scott	1/48, 1/12, 1/6..	May 29, 1941
.. 14	You're Out of Luck	Pathe	F. 3925	61	A	5,493	Frankie Darro, Mantan Moreland	1/6	Mar. 27, 1941
.. 21	You're the One	Paramount ..	F. 4069	80	U	7,426	Bonnie Baker	1/6	May 1, 1941

REISSUE

July 7	His Affair	20th Century-Fox	F. 14845	99	A	8,951	Robert Taylor, Barbara Stanwyck, Victor MacLaglen	1/6	June 17, 1937

•A British picture. † In colour.

"PENNY SERENADE" HEADS BIG COLUMBIA SCHEDULE

Box-office Subjects Offered in Giant 2-week Programme

IN the next two weeks Columbia will be presenting the biggest line-up both as regards quantity and quality yet offered by the organisation. The programme is headed by "Penny Serenade," which is described as the greatest picture ever made by Columbia. The range of entertainment covered is as wide as it is varied and is presented by an outstanding array of box-office names

Particular attention is directed towards the Irene Dunne-Cary Grant co-starring picture, "Penny Serenade," which has been hailed in America as a milestone in peak box-office entertainment. It is breaking records all over the United States, where the unanimity of public, Press and exhibitor opinion has seldom been equalled. It is confidently anticipated that this success will be repeated in this country and that this heart-warming comedy-drama with its delightful spicing of sentiment and domesticity will provide the ideal war time entertainment for audiences of all classes throughout the United Kingdom.

The new group includes two unusually good chapter plays which mark the company's re-entry into the serial field.

Screenings will be held in Columbia's Own Theatre, 139, Wardour Street, with showings at 10.30 a.m. and 2.30 p.m. On Shorts and Serial programmes, however, there will be one performance only at 10.30 a.m.

"Penny Serenade"

"Penny Serenade" has not only been hailed in America as one of the greatest entertainments of all time, destined to be amongst the year's "ten best" pictures, but it has been highly praised across the Atlantic for its original style of presentation. The story covers 10 years and the gradual passage of time is denoted by director George Stevens by a new innovation in technique which is not only novel and original, but extraordinarily effective.

"Penny Serenade" tells of Cary Grant, an irresponsible young reporter, who meets Irene Dunne, a music-store salesgirl, and after a whirlwind courtship they are married one New Year's eve, before he must leave for Tokio. Their laugh-filled courtship, their sudden marriage, and Grant's lonely departure for Japan are thrilling, unexpected preludes to the delightful drama which follows.

When they have saved enough money, Miss Dunne follows her husband to Japan. Their honeymoon is cut short by a terrible earthquake; the child they have been expecting is lost to them. But out of the wreckage of their rhapsodic romance grows something finer in Grant's willingness to settle down and build for the future. They buy a country newspaper in America, struggle through one difficulty after another and then, to complete their new-found happiness, the young couple adopt an infant girl. The child brings them closer than ever; but a fatal illness almost destroys them completely. Grant reverts to his former reckless life, and leaves Miss Dunne to fight for her home and future. In a dramatic climax which is a veritable highlight, "Penny Serenade" ends on a note of courage, of laughter, tears and triumph.

The picture, according to Columbia, is packed with delightful human incidents, so true to life, and so brilliantly screened as to be nothing short of sheer genius on the part of George Stevens, who has directed with such extraordinary insight into an understanding of human nature. Apart from its wealth of human incident, "Penny Serenade" is said to be studded with dramatic highlights, one of the greatest of which is the spectacular earthquake scene which has been staged with amazing realism.

Both the stars are said to contribute performances of lasting beauty and effect which stand out as among the finest achievements of the screen. Supporting them are Beulah Bondi as a sympathetic spinster, Edgar Buchanan as the lovable "friend of the family," who also does his part in aiding the hero and heroine through their difficulties. Others in the cast include Ann Doran, a comparatively newcomer, Eva Lee Kuney, Leonard Willey, Wallis Clark and Walter Soderling.

"Conga Swing"

Singing, swinging and dancing their way to new fame, Penny Singleton and Arthur Lake introduce the first of the many important musicals which Columbia are presenting during the present year. In this new film of the Bumsteads they are still supported by Larry Simms and Daisy the dog, while other players in this medley of music and mirth are Jonathan Hale, and Danny Mummert, Tito Guizar, famous American singing star, and Ruth Terry, New York night-club singer.

The story begins when Penny Singleton and Arthur Lake are taken on a cruise by Lake's boss, who at the last moment sends him ashore on an office matter. But, with his spectacular genius for messing things up, he is forced to remain on boardship, and finds himself in the position of having to dodge not only his wife, but his boss as well. The complications come thick and fast—and all to the tune of snappy music when Arthur suddenly finds himself made drummer of the ship's band.

As important as the story itself are the musical numbers which figure prominently. They include "Querida," "You Don't Play a Drum (You Beat It!)", "I Hate Music Lessons," "You Can't Cry on My Shoulder," and "Brazilian Cotillion" (with Penny Singleton introducing the Square Conga, an eye-catching blending of the old-fashioned Square Dance and the ultra-modern Conga).

Columbia state that in "Conga Swing" the accent is definitely on swing and comedy, and that the hilarious situations and rhythmic numbers should make it an outstanding entertainment for all. The picture was directed by Frank R. Strayer.

"Ellery Queen's Penthouse Mystery"

Hailed as one of the most absorbing mystery dramas of the season, the new thriller presents Ralph Bellamy as the famed sleuth of fiction who is called upon to solve the disappearance of a world-famous ventriloquist from China. An agent for influential Chinese, carrying a fortune in jewels, which will be sold in America to aid the Chinese cause, the man's mysterious disappearance is unknown until his daughter appeals for help to Margaret Lindsay, Queen's secretary, who entices him away from a novel on which he is working.

In his investigations, Ellery runs across a sinister ring of international thieves, headed by a big-time gambler, another murder and several murder attempts, and sundry other tense situations. Margaret manages to involve herself in one dilemma after another.

Splendid performances are turned in by the principals. James Hogan directed.

"Girls Under 21"

One of the most poignant dramas of "'teen-age" girls, Columbia's "Girls Under 21" tells an exciting story of a man's effort to regenerate a group of hard-boiled youngsters. Headed by Bruce Cabot, Rochelle Hudson and Paul Kelly, the powerful and effective cast also include six talented young starlets.

The film opens with Rochelle Hudson returning to her home in Yancey Street slums after receiving much newspaper publicity as the wife of a notorious gangster. Announcing that she is finished with her racketeer husband, the girl gets a job in a local department store. Paul Kelly, local high-school teacher, is both overjoyed and dismayed at her return. He is overjoyed because he can again go out with the girl he has always loved, but dismayed because the younger girls in the community, led by Frances' sister Jennie, start patterning their behaviour along the lines of Frances' newspaper publicity, openly flouting Kelly's plans for their betterment. Disregarding all their teaching, the hard-boiled youngsters attempt to steal dresses from Frances' counter in the department store. Caught in the act, the girls flee, and in the chase which follows, one of them is killed. Public indignation which follows this leads to a smashing climax with a grand surprise twist in the end. Nosseck directed the dramatic thriller.

"The Devil Commands"

Said to be one of the most sensational thrillers to come out of Hollywood this year, Columbia's "The Devil Commands" presents Boris Karloff, Richard Fiske and Amanda Duff in a story of an insane inventor who endeavours to pierce the veil that separates the living from the dead.

Karloff, who becomes unhinged by the tragic death of his wife, contrives a machine which he hopes will unlock the door between the living on earth—and those who still live beyond the grave!

The story assumes its most spine-chilling moments when Karloff accidentally kills a woman scientist with whom he has been working. Undeterred by this mishap, he decides to resume his experiments, using his own daughter as the subject. He has just turned the current on when the people of the town, who have become enraged at Karloff's crimes in the name of science, begin storming the house. Karloff turns on the full power of the machine for the first time in a desperate effort at success. What follows is claimed to provide one of the most terrifically tense climaxes ever screened.

Karloff, it is said, has never been better than in this made-to-order rôle, while lovely Amanda Duff is also stated to put up a fine performance in this her first big screen chance. Director Edward Dmytryk has maintained suspense throughout the entire film.

"The Lone Wolf Takes a Chance"

The most exciting Lone Wolf adventure, "The Lone Wolf Takes a Chance," has Warren William again featured in the title rôle as fiction's suave sleuth, with June Storey as his leading lady.

The story opens with the Lone Wolf discovering a corpse on his fire-escape. Realising that circumstantial evidence points to him as the killer, he starts an investigation of the case and soon unfolds a weird plot to steal some government engraving plates and the kidnapping of the inventor of a burglar-proof baggage car which carried the plates. In addition, there is the further complication of a beautiful blonde actress, but the Lone Wolf, in spite of all the involved circumstances developed by a suspenseful story and a skilful director, proves the master of the situation and cunningly leads both police and criminals a merry chase before he finally unravels the mystery. The supporting cast includes Eric Blore, Thurston Hall, Henry Wilcoxon, Don Beddoc, Evalyn Knapp, Fred Kelsey and Walter Kingsford. Sidney Salkow directed.

"Deadwood Dick"

Flaming, melodramatic chronicle of the Old West is to be found in the chapter play, "Deadwood Dick."

Don Douglas is featured in the new chapter play as Deadwood Dick, masked gunman, and Robin Hood of the Western plains. Without his mask he is seen as Dick Stanley, editor of the Dakota Pioneer Press of Deadwood. He determines to unmask the bandit gang which terrorises the district, and a reporter, Frank Butler, learns the identity of The Skull, but is slain before he can reveal it. Through the innocent intervention of Anne Butler, his sister, another man is slain before Deadwood Dick straps on his guns and goes hunting the killers. The cast includes Lorna Gray, Harry Harvey and Marin Sais. James W. Horne directed.

"Overland With Kit Carson"

Kit Carson, hero of the adventure-filled Old West, promises to blaze a trail of thrilling adventure in the new fifteen-chapter Columbia serial "Overland With Kit Carson." The picture, starring Bill Elliott, has been hailed as a drama-packed picturisation of pioneer America, blazing with the vital westward surge of a young and ambitious nation.

Carson, played by Bill Elliott, is called upon to aid the government in ridding the Western plains of a mysterious and powerful criminal, known only as Pegleg. Pegleg has organised a band of renegade whites, called the Black Raiders, which, with their allies of the savage Indian tribes, conduct a reign of terror, burning caravans, destroying tiny outposts and massacring settlers.

With reckless courage, Carson swings into action aided by Richard Fiske, a young army lieutenant. Throughout the series of scalp-tingling adventures runs the romance between Carson and Iris Meredith, daughter of a Spanish grandee. Sam Nelson directed.

Outstanding Shorts

Columbia Shorts programme is comprehensive, entertaining and varied. New, novel, and packed with entertainment value of the highest type, each subject is an example of that "something different" in which the company has specialised. It includes comedies starring the Three Stooges, Andy Clyde, The Glove Slingers and El Brendel; two brand new and fascinating Shorts series —"Take It or Leave It," and outstanding one-reel "quiz" subject, and the first of the New York Parade series (one-reelers).

The group also contains the latest Washington Parade subject which, in view of the present international situation, are of even more vital interest to the country than ever.

M. THORPE,
General Manager of Columbia, who sponsors the current schedule of Trade shows

Columbia's Notable Trade Show List

Monday, July 7, **Girls Under 21**, with Bruce Cabot and Rochelle Hudson.

Tuesday, July 8, **Penny Serenade**, with Irene Dunne and Cary Grant.

Thursday, July 10, **Lone Wolf Takes a Chance**, with Warren William and June Storey.

Friday, July 11, **Conga Swing**, with Penny Singleton and Arthur Lake.

Monday, July 14, **The Devil Commands**, with Boris Karloff, Richard Fiske and Amanda Duff.

Tuesday, July 15, **Ellery Queen's Penthouse Mystery**, with Ralph Bellamy and Margaret Lindsay.

Wednesday, July 16, **Deadwood Dick** (Serial), Five Episodes, with Don Douglas and Lorna Gray.

Thursday, July 17, **Deadwood Dick** (Serial), Six Episodes.

Friday, July 18, **Shorts.**

Monday, July 21, **Overland With Kit Carson** (Serial), Five Episodes, with Bill Elliott and Iris Meredith.

Tuesday, July 22, **Shorts.**

FILMS AS A DEFENDER OF DEMOCRACY

HOLLYWOOD TOLD BY WANGER TO WAKE UP!

THOSE who remember the controversy over the alleged propaganda effect of "Blockade" will read with interest the views of its producer, Walter Wanger, on the present attitude of Hollywood towards the film as an instrument of propaganda. Motion pictures can aid in national defence, he contends, by giving more subjects which deal with democracy in the world crisis

Walter Wanger, who is recognised as one of the most thoughtful of Hollywood producers, is speaking of the importance of motion pictures in sustaining national morale. He pointed out that 17,000 American theatres cater to 50,000,000 people a week. What these 50,000,000 people a week see and hear in the next year will greatly influence the future of the country.

"We want to entertain the American public," he declares. "We know entertainment is as necessary to national morale as gunpowder is to national armament. We also know we are facing a terrific danger, and, to quote from Archibald McLeish—

"Duty to Entertain"

"Only the people's strength will enable the people's government to survive. The enemies of liberty are not saboteurs in material things alone; they are saboteurs of the things of the mind. And it is in the *things of the mind that their sabotage* is *most* dangerous."

"Now don't get the impression that entertainment films should be eliminated—that is ridiculous. Our duty is to entertain—but great entertainment can also be enlightening. All the great plays and great books that have survived and formed the world's classics were entertainment—but entertainment plus an idea.

"We want more people to be rededicated to the meaning and the purpose of democracy. We want the movies to do more of what they alone can do so admirably. The American public has been asleep, and I maintain Hollywood must play an important part in America's awakening.

"Hollywood made 350 pictures last year. Fewer than ten of these pictures departed from the usual Western romances and boy-meets-girl story. Fewer than ten out of the 350! And still there are those who cry Hollywood is war mongering. Isn't that outrageous? The minority, whose votes are justly open to suspicion, say ten pictures which have some relation to our problems are too many. I say they are not enough. I say motion pictures can aid in national defence by giving us many, many more than ten out of 350 pictures which deal with democracy in the world crisis.

Fight for Freedom

"It was stated that 80 per cent. of our people do not want war. This is incorrect. *One hundred per cent. of the people do not want war.* But all our people want freedom —and *they will fight for freedom.*

"They will fight for freedom if they know the facts. We have been very naive. We have tried to be the innocents in a realistic world these last 25 years.

"What has kept the torch of freedom alight in the last year—what has encouraged the world to believe that if the cause is just, even lack of money and unpreparedness can be overcome—two great shining examples that have thrilled the souls of the entire world—the successful Battle of Britain and the successful defence of China.

"No one can deny that the *will to win*, comprising 400,000,000 Chinese, 200,000,000 of the British Commonwealth, 130,000,000 of the United States *can* and *must* vanquish the forces of evil."

NORTH IRELAND FIRE-WATCH PROBLEMS

Compulsory Scheme Instituted

Northern Ireland exhibitors are having their fire-watching problems as well as those in Great Britain. Some houses are finding it a simple matter to make the necessary arrangements with their staffs, while others are having considerable difficulty.

The recent ruling of the Northern Ireland Ministry of Public Security simplifies the problem. Fire watching is compulsory and once the exhibitor has consulted his staff and a scheme has been drawn up it is to be submitted to the local authority, following whose approval it comes into operation. Objectors, unless they can give a satisfactory reason, can be reported to the police, who will take suitable action.

At Last

At long last the Belfast Transport Department have made a public announcement that from now onwards there will be late trams and 'buses from the city centre to the suburbs.

This concession will enable places of entertainment to have their programmes as in pre-blitz days. Houses in a number of the suburbs still complain that business, owing to patrons having left the district, is still far below the usual summer average.

Coping with Crowds

In response to the request of the local council, the Garden at Warrenpoint has had to make arrangements to cope with the crowds who are flocking to this seaside kinema.

REVIEWS—continued from page 14

The Gay City

Paramount. American (U). Directed by Ralph Murphy. Featuring Constance Moore, Bert Wheeler, and Phil Regan. 7,853 feet. Release not fixed.

ROMANTIC comedy musicale, with a famous American playtown background, describing the hectic experiences of four young vaudeville artistes in the wild, but by no means woolly, west. The picture is one of gay improvisation rather than of studied design, but its cheerspirit and happy versatility do not represent the full of its assets.

...an also boast of grand teamwork, ear-tickling tunes, ...us chorines, lively by-play, snappy cross-talk, new ...urful atmosphere and effective dance-band embel...ishment. Furthermore, its unqualified success enables it to ...nch its own stars. Capital light booking.

Story.—Stu Grant, Patsy Lynch and Norma and Mildred ...nings, four members of a travelling vaudeville troupe, ...ive in Las Vegas, famous play spot of Nevada, to claim ...operty left to Norma and Mildred. Norma becomes ...quainted with Bill Stevens, irresponsible son of William ...tevens, a big financier, and before long the two are in ...ove. The girl's inheritance proves to be a ramshackle ...uilding on the main street.

They turn their property into a night club, but when Bill's ...ather decides he wants to buy it his agent, Hank Bevis, ...es that the place is wrecked. Bill is suspected of being ...and-in-glove with his father, but he ultimately vindicates ...imself by getting the troupe a booking with Tommy Dorsey, the band leader, and tricking his father into pay...ng a high figure for the property.

Acting.—Constance Moore and Lillian Cornell are attrac...ive and versatile as the Jennings sisters, Phil Regan is ...ood as Bill, Bert Wheeler and Hank Ladd cross-talk amus...ngly as Stu and Hank, and Virginia Dale is not lacking in ...ex appeal as Patsy. Tommy Dorsey and his Band are ...a valuable ornament to the night-club sequences.

Production.—Here we have a musicale that never takes itself seriously yet behind its fooling gives a shrewd and illuminating description of life in one of America's most colourful pleasure and gambling resorts. The new background is also an excellent substitute for a story. We can go further, the picture is born of showmanship, and its inheritance, together with its really attractive and resourceful young cast, puts it well on top of the heap when it comes to popular and scintillating musicals. It is more than an entertainment—it is a tonic.

Points of Appeal.—Slight, but gay and actionful story, very good teamwork, tuneful numbers, bright individual acts, attractive chorus, good comedy twists, new locale and popular stars.

Flying Wild

Pathé. American (U). Directed by William West. Featuring Leo Gorcey, Bobby Jordan and Donald Haines. 5,670 feet. Release not fixed.

JUVENILE comedy melodrama, describing the latest adventures of the East Side Kids. The story, which deals with espionage, is topical rather than ingenious, but obvious and implausible as it sometimes is, it nevertheless gives the young players a number of good breaks. They in turn seize their chances. Good atmosphere and a rousing climax endorse the entertainment's unobtrusive yet strenuous showmanship. Good two-feature programme booking for the masses and youngsters.

Story.—The East Side Kids, with the exception of Muggs, are employed in an aircraft factory owned by Mr. Reynolds, father of their " posh " friend Algy. Muggs overhears Dr. Nagel, respected owner of a hospital 'plane, planning to fly stolen blue-prints over the border.

Mr. Reynolds refuses to believe Muggs' story, but the boys do, and they resolve to help Muggs prove Nagel's guilt. They smuggle aboard Nagel's 'plane, but after a hazardous flight are discovered and held prisoners. Things then look black, but Algy eventually hears of their plight and sends help. They are spectacularly rescued, Nagel and his gang are apprehended and, apparently, Muggs decides to go to work.

Acting.—Leo Gorcey is good as the tough, but ultimately rehabilitated Muggs, and Bobby Jordan, Donald Haines, David Gorcey and Bobby Stone are eager and natural as the rest of the boys. Herbert Rawlinson is adequate as Mr. Reynolds, but George Pembrooke slightly overacts as Dr. Nagel. The rest are satisfactory.

Production.—The picture is the fifth of the popular East Side Kids series and, on the whole, compares more than favourably with the best of the saga. Occasionally, its story twists are transparent, and there are times when some of the detail is clumsy, but the natural exuberance of the young players keeps the exciting plot on a pretty even keel. A number of good aerial thrills and a really spectacular climax confirm its showmanship. Mass appeal is obvious.

Points of Appeal.—Lively, up-to-the-minute plot, clever and tireless juvenile teamwork, exciting aerial spectacle, good title and popular young stars

Boss of Bullion City

General F.D.-Universal. American (U). Directed by Ray Taylor. Featuring Johnny Mack Brown, Fuzzy Knight, and Maria Montez. 5,333 feet. Release not fixed.

PERIOD outdoor comedy drama, telling how a young newspaper man in the West puts paid to the activities of a crooked sheriff. The story contains all the usual ingredients, but the alternation is sufficiently well varied to prevent any monotony of interests.

Vigorous characterisation—Johnny Mack Brown and Harry Woods make virile antagonists—is responsible for additional pep. Appropriate music and comedy relief supply the trimmings. Good all-round Western for the majority of halls.

Story.—Tom Bryant, a young newspaper publisher, believes that Sheriff Salter is behind all the robberies in Bullion City. He drops a few hints in his paper, and Salter replies with threats. Later, Salter accuses Martha Radley, a pretty horsedealer, of one of his own crimes, but Tom manages to clear her. He then attempts to rob a bullion shipment, but again Tom forestalls him.

Later, he tries to hold up a stagecoach carrying Mike Calhoun, a travelling salesman, and his daughter, Linda but this time Tom traps him completely. He is relieved of his office, and Tom celebrates his victory by making a permanent date with Linda.

Acting.—Johnny Mack Brown is every inch the true-blue hero as Tom, Maria Montez makes a brief, but promising, appearance as Linda, and Harry Woods gives a robust portraval as the unscrupulous Salter. Fuzzy Knight and Nell O'Day also pull their weight in direct support.

Production.—The spacing of the thrills and fights is good, the comedy relief is crisp and the romantic interest is spirited. Moreover, atmosphere, heightened by appropriate music by The Gadalajara Trio, has a realistic touch of colour. It is picturesque period outdoor fare with pep.

Points of Appeal.—Good story, even development, realistic fights, clean comedy, spirited romance, picturesque atmosphere, good title and cast.

Charlie McCarthy, Detective

General F.D.-Universal. American (A). Directed by Frank Tuttle. Featuring Edgar Bergen, Robert Cummings and Constance Moore. 6,977 feet. Release not fixed.

"WHO dunnit" crime comedy-melodrama, describing how Edgar Bergen, the famous ventriloquist, and his two stooges, Charlie McCarthy and Mortimer Snerd, help solve a murder mystery. The story is not exactly plausible, neither is it crystal clear, but it nevertheless makes a good vehicle for the inimitable ventriloquial team. Laughs are a welcome substitute for thrills. A first-rate supporting cast, tuneful musical embellishment and generous stagecraft are attractive makeweight. Very good novelty booking.

Story.—Arthur Aldrich, an unscrupulous publisher, and Tony Garcia, a racketeer, are in league. Bill Banning, one of Aldrich's reporters, has evidence that his employer is a crook. Aldrich instructs Garcia to bump Banning off, but there is a slip-up and Aldrich is himself mysteriously killed. Banning is the obvious suspect.

Scotty Hamilton, reporter friend of Banning and of Sheila, Banning's entertainer girl friend, decides to investigate. He is helped by Edgar Bergen, the ventriloquist. Other suspects and police intervention add to the complications, but in the end Bergen brings Aldrich's killing home to Scotty. He proves that Scotty knew that Banning's number was nearly up and that he killed Aldrich in the interest of Sheila, whom he secretly loved.

Acting.—Edgar Bergen, complete with Charlie McCarthy and Mortimer Snerd, enjoys himself in his quiet way as amateur snoop Bergen. He also sees that most of his enjoyment is shared by the audience. Robert Cummings is disarming as the gallant killer Scotty, and Constance Moore looks attractive and sings pleasantly as Sheila. Louis Calvern and Harold Huber make a couple of good crooks. Edgar Kennedy further strengthens the comedy as a dumb detective.

Production.—The story gets around—there are colourful night-club and house-party sequences, complete with rhythm, and wild slapstick action—but its hectic perambulations provide a sturdy platform for the stellar ventriloquial act rather than liberal machinery for thrills. Nevertheless, laughs enable the film not only to survive lack of balance, but thrive on it. As a comedy mystery melodrama the film is a first-rate all-star ventriloquial holiday.

Points of Appeal.—Preposterous, but entertaining, story, clever and amusing performance by Edgar Bergen, effective thrill relief, popular musical embellishment, all-star supporting cast and good title.

The Sign of the Wolf

Pathé. American (U). Directed by Howard Bretherton. Featuring Michael Whalen, Grace Bradley and Manton Moreland. 5,680 feet. Release not fixed.

ROBUST outdoor romantic melodrama, with a compelling canine interest, based on Jack London's story. The actual tale seldom departs from the obvious, but although its twists are time-honoured, it nevertheless has strong novelty values. These spring from the showmanlike treatment of the versatile dog interest.

Refreshing romance, good comedy and exciting spectacle are other considerable assets. Title and star values are others. The complete catalogue, both of entertainment and selling angles, represents cast-iron popular fare. Very good general booking.

Story.—Judith Weston, an attractive young woman, exhibits Shadow and Smoky, two Alsatians, in a show. Smoky gets a little out-of-hand and as a result both entrants are disqualified. Before departing for home by 'plane, Judith orders Ben, her coloured kennel boy, to dispose of Smoky. Ben hasn't the heart and he secretes Smoky in Judith's 'plane.

The 'plane crashes, and Judith, Ben and Shadow are given hospitality by Rod Freeman, owner of a silver fox farm. Smoky escapes. Before long Rod and Judith, Ben and Beulah, Rod's coloured servant, and Billy, Rod's small brother, and Shadow become firm friends. Meanwhile, Gunning, a crook, captures Smoky and trains him to poach silver foxes. Shadow is blamed, but in the grand finale Gunning's roguery is unmasked. There is an all-round happy ending.

Acting.—Grace Bradley and Michael Whalen are adequate as Judith and Rod, Manton Moreland and Louise Beavers extract humour from the parallel coloured love interest as Ben and Beulah, Darryl Hickman is quite natural as Billy, and Wayde Crosby makes a good villain. Gray Shadow and Smoky, two canine stars, also do their stuff.

Production.—The dog angle is the persistent highlight of the entertainment, but exciting and thrilling as it frequently is, it does not overshadow the other good things. The lively courtship of Judith and Rod, the quaint negro comedy, the engaging small-boy interest and the spectacular achievements, which include the crashing of the 'plane, all these find important and appropriate places in the general scheme. The finished design is entertainment of wide appeal and comprehensiveness. Title and star values crown its showmanlike versatility.

Points of Appeal.—Good story, engaging and exciting canine interest, big thrills, quaint humour, competent teamwork, good staging, and title and star values.

Double Date

General F.D.-Universal. American (U). Directed by Glenn Tryon. Featuring Edmund Lowe, Una Merkel and Peggy Moran. 5,433 feet. Release not fixed.

FARCICAL comedy, or rather adolescent romp, telling of the attempts of two bickering youngsters, a boy and a girl, to prevent the father of one marrying the aunt of the other. The spirits of the central characters, exuberantly played by Peggy Moran and Rand Brooks, are considerably higher than their mental equipment, but sound performances by Edmund Lowe and Una Merkel, as the father and aunt, help to restore balance.

Thanks to the established stars, the inanities mount up to moderately amusing light entertainment. Fair comedy support, particularly for family halls.

Story.—Penny Kirkland and Jerry Baldwin, a couple of college kids, learn to dislike each other when their cars crash. Their hatred is intensified when Penny learns that her aunt Elsie and Roger Baldwin, Jerry's widowed father, are mutually attracted. Neither wants the marriage to take place, and in desperation they unite to kill the budding romance. A hold-up involving Penny complicates matters, but in the end Roger inevitably makes Aunt Elsie his wife, and the youngsters discover their hatred is the prelude to love.

Acting.—Edmund Lowe and Una Merkel are quite good as Roger Baldwin and Aunt Elsie, but their respective parts do not flatter them. Peggy Moran and Rand Brooks merely have to " rough-house " each other as Penny and Jerry. The support is of no consequence.

Production.—The simple story livens up a little towards the finish—there are a few chases—but even after allowing for its penultimate pep, it fails to amount to much. The picture has all the earmarks of the amplified stage play. Its laughs are designed mainly for a family patronage.

Points of Appeal.—Pleasant atmosphere, popular stars, modest laughs, and accommodating footage.

Facing the Music

Butcher. British (U). Directed by Maclean Rogers. Featuring Bunny Doyle, Betty Driver and H. F. Maltby. 7,160 feet. Release not fixed.

FARCICAL comedy with a munitions factory setting, introducing a new North Country comedian in the person of Bunny Doyle. The picture relies on robust slapstick, with light musical interpolations, and is obviously geared for mass appeal.

The ingenuous fooling of the star and wholehearted support from the rest of the cast make it a sound supporting entertainment for the majority of halls.

Story.—Wilfred Hollibone is incapable of retaining a job. His sweetheart, Mary Matthews, works in a local munitions factory and gets him a series of jobs in the various departments; but the ham-handed Hollibone gets fired from them all. He has one ambition in life, to be allowed to sing the popular song he has composed; but nobody will listen to him.

It is given out that vital parts are being constructed in a disused garage, of which they make Hollibone manager. The spies attack Hollibone and steal useless blue prints, while the real instruments are being made elsewhere. Hollibone later assists in rounding them up and brings the film to a close by singing his song at a factory concert.

Acting.—Bunny Doyle, already familiar to music-hall and wireless audiences, reveals an appealing personality and an aptitude for verbal and physical slapstick as the simple hero, Wilfred Hollibone; he is ably supported by Betty Driver, who sings delightfully and acts with conviction as his sweetheart Mary. H. F. Maltby as the irascible factory manager, Chili Bouchier as one of the spies who vamps Wilfred, Wally Patch, Ruby Miller and Elliot Makeham are other outstanding figures in support.

Production.—The factory backgrounds are convincingly staged, while two factory concerts provide opportunity for acceptable musical interpolations. The spy plot is heartily put over, and the slapstick sequences are handled with gusto.

Points of Appeal.—Hearty farcical action, pleasant star personality, attractive musical numbers, topical setting and enthusiastic teamwork.

Fighting Marshal

Paramount. American (U). Directed by Lesley Selander. Featuring Richard Dix, Florence Rice, and Victor Jory. 7,816 feet. Release not fixed.

SPECTACULAR period romantic outdoor melodrama, describing the establishment of law and order in a bandit-ridden Oklahoma town. The story, which covers the entire Western field, has its roots in American history, but in spite of its wide canvas and realistic presentation and interpretation, its gripping climax does not arrive a moment too soon. Its lumbering style is against a claim to quality, but it does not deprive it of mass and family appeal. The stars see to that. Good average Western entertainment, with cast values.

Story.—Dave Lovell, a straight-shooting Westerner, is made U.S. Marshal of a town in Oklahoma. Coy Barrett, unscrupulous owner of the local bank, is the brains and money behind a notorious gang. Years before Dave and Coy had signed a truce to end a family feud, but Coy reopens the wound in his own interests.

With the odds so heavily against him Dave loses the first round in his attempt to restore law and order, but in the grand finale he and his family and Coy and his followers meet in a street battle. Following a bitter and terrific conflict, Dave leads his forces to victory, and Coy and his confederates come to a fitting end. Romance, true to tradition, is picturesquely represented at the fade-out.

Acting.—Richard Dix gives a characteristic portrayal as the strong, silent Dave; Victor Jory makes an evil and powerful adversary as the cunning and unscrupulous Coy, and Florence Rice takes good care of the modest love interest as Kate. William Henry, Andy Clyde, George E. Stone and Douglas Fowley are good supporting types.

Production.—Many of the milestones in the story development are impressive—fact and fiction are adroitly mixed—the majority of the characters live, and the grand finale is terrific, but crowded and authentic as the entertainment is, its pace is somewhat heavy.

But although the brake is sometimes left on, it represents good Western fare. Title and star values further strengthen its obvious mass and family appeal.

Points of Appeal.—Eventful story, good fights, popular romantic interest, adequate comedy relief, picturesque scenery, good title, and strong cast.

Bury Me Not on the Lone Prairie

General F.D.-Universal. American (U). Directed by Ray Taylor. Featuring Johnny Mack Brown, Fuzzy Knight and Nell O'Day. 5,335 feet. Release not fixed.

FAST-MOVING, if unpretentious, period outdoor romantic comedy drama, concerning a stalwart youth's apprehension of murderous claim-jumpers. The comedy asides are less effective than the roughstuff, but in the end fast action, together with good teamwork and appropriate musical embellishment, more than offset the ingenuousness of the humour. Clean and compact, and graced by a good title, the picture is a handy supporting proposition for the industrial element and youngsters.

Story.—Joe Henderson, mining engineer, determines to avenge the murder of his brother and father-in-law. He suspects Red, head of a gang of claim-jumpers. Lem Fielding, eccentric friend of Dorothy, Joe's fiancée, joins in the war against the evildoers. So does Edna, Lem's hard-riding sister. The battle between the two factions soon warms up, but although Red and his gang draw first blood, they eventually get their just deserts.

Acting.—Johnny Mack Brown is sound as Joe, Nell O'Day sits a horse well as Edna, and Kathryn Adams is a passable passenger as Dorothy, but Fuzzy Knight seldom raises a laugh as Lem. The supporting players are good.

Production.—The picture gets away to a good start and ends in good style, but its comedy intermissions are a trifle laboured. Nevertheless, the exciting periods outweigh the flat. On top of these, there is rousing and appropriate musical embellishment. All told, the odds are liberally in favour of industrial and juvenile appeal.

Points of Appeal.—Comprehensive plot, popular cast, picturesque scenery, pleasing embellishment, good title and convenient footage.

SHORTS OF THE WEEK

RKO-RADIO

CRISIS IN THE ATLANTIC—1941. *March of Time, No. 1, seventh year. American (U). 1,645 feet. Released July 14, 1941.*—The hitherto hidden mystery of naval and aerial convoy work attached to the safeguarding of our merchant fleet between America and these islands is disclosed in this most graphic pictorial record of the conjoint work of the two Admiralty departments. " Crisis in the Atlantic " is the most intriguing and heartening film in the March of Time series since " The Battle Fleet of Britain." Nothing we might say would be adequate to express the admiration the public will feel towards our brave merchant service and those naval units responsible for their safety, when once they have seen this remarkable record of the two navy's achievements. Should be shown on every screen.

DEMAND FOR A.B.P.C. SHARES

SEQUEL TO CONTROL ANNOUNCEMENT

G.-B. Rises

THERE has at last been some discriminating buying of film and kinema shares.

The market during the past week has been distinctly more interesting as a consequence.

Interest has been fanned by the considerable publicity now being given to the A.B.P.C. share negotiations.

It has now been authoritatively stated, following the exclusive statement in this paper, that Mrs. Maxwell does not intend to sell the control of the company to American interests.

A.B.P.C. 5s. ordinary have now risen to 6s. 6d., a further rise of 6d. The 6 per cent. preference jumped 1s. 9d. to 16s. 3d., while the 5 per cent. debentures have risen 25s. to £91½.

Elsewhere, African Theatres ordinary were a good market at 31s. 6d., compared with 30s. a week earlier. Gaumont-British preference appreciated 9d. to 7s. 9d., and the 4½ per cent. debentures 30s. to £63.

General Theatres preferred were 3d. harder at 2s. 3d., and the debentures 10s. up at £63.

Following maintenance of the ordinary dividend at 5 per cent., Moss' Empire ordinary rose 6d. to 13s. 3d. Odeon 5s. ordinary rose 3d. to 5s. P.C.T. group was steady except the "B" preference, which declined 1s. 3d. to 15s.

Sheffield and District

10 PER CENT. AGAIN PAID BUT BONUS IS OMITTED

SHEFFIELD and District Cinematograph Theatres announce a profit, after tax and contingencies, of £16,108 for the year to April 30 last, as compared with £7,026 for the previous year, after provision for taxation, repairs and renewals.

The dividend for the year is 10 per cent. less tax, as before. But the bonus of 7½ per cent., free of tax, paid for the two previous years is omitted.

But £8,093 is carried forward, compared with £7,346 brought forward from last year after transferring £1,500 to reserve fund.

Caledonian Associated Cinemas is carrying forward the sum of £20,499 into the current year after paying a final dividend of 4 per cent. on its ordinary stock, making 8 per cent. for the year.

The net profit for the year to March 29 last amounted to £52,070. Out of this, taxation took £25,000. War Damage insurance £4,000, dividends £8,430, sinking fund and depreciation £8,500, and dividend equalisation fund £1,500.

COMPANY NOTES AND NEWS

NEW PRIVATE COMPANIES

Common Ground, Ltd.—Registered June 19. Capital, £100 in 100 shares of £1 each. Kinematograph and film makers, producers, distributors and renters, manufacturers of and dealers in photographic requisites, gramophones and wireless apparatus, theatre and kinema proprietors, etc. Subscribers (each with one share): Lieut.-Com. Conrad F. Rawnsley, R.N. (retired), 17, Berners Street, W.1; David W. Rawnsley, 45, Upper Berkeley Street, W.1. First directors to be appointed by the subscribers. Solicitors: Cole and Matthews, 35, Norfolk Street, W.C.2.

Independent Enterprises (Nottingham), Ltd.—Registered June 24. Capital, £100 in 100 shares of £1 each. Film and theatrical booking agents, kinematograph exhibitors, kinema, theatre and music-hall managers, etc. Subscribers (each with one share) are: Saml. Graham and Mrs. Kathleen Graham, both of 21, Oundle Drive, Wollaton Park, Nottingham. Samuel Graham is the first director. Qualification: None required. Remuneration as fixed by the company. Secretary: F. W. Doleman. Registered office: 24, Corridor Chambers, Market Place, Leicester.

Misbourne Pictures, Ltd. Registered June 25. Capital, £1,000 in 1,000 shares of £1 each. Film producers and renters, etc. Solicitors: Walter, Burgis and Co., Northgate House, 20-24, Moorgate, E.C.2.

Trotter and Murray Cinemas, Ltd.—Registered June 25. Capital, £6,000 in 6,000 shares of £1 each. To acquire the business of kinema proprietors carried on by Robert Trotter and Thos. R. Murray at the Grand Electric and Pavilion Cinemas, Burnopfield; the Empire Theatre, Dipton; the Palace Cinema, Blackhall Mill; and the Victoria Cinema, Chopwell, all in Durham. The permanent directors are: Thos. R. Murray, 10, Lesbury Terrace, Chopwell, Co. Durham; Robert Trotter, Siddeley House, The Leazes, Burnopfield, Co. Durham. Qualification, £200. Remuneration as fixed by the company. Solicitors: Livingston and Pattie, 22, Eldon Square, Newcastle-in-Tyne.

SATISFACTIONS

Odeon (East Ham), Ltd., Henley House, Curzon Street, W.1.—Satisfaction in full on April 28, 1941 of mortgage dated August 9, 1938, and registered August 17, 1938. (According to the register of mortgages, the mortgage registered August 17, 1938, originally secured £36,000.)

SHARE MARKET

	Last Week.	This Week.	Movement.
African Theatres Ord.	30/-	31/6	+ 1/6
Assoc. Brit. Pic. Corp. 5/- Ord.	6/-	6/6	+ -/6
" 6% Pref.	14/6	16/3	+ 1/9
" 5% Debs.	£90½xD	£91½	+ 25/-
A.P.P.H. Ord.	5/3	5/3	—
Baird Tele. 20% Pref. Ord.	2/6	-/3	—
" Defd. Ord. 2/6	-/3	-/3	—
Brit. & Dom. Films £1	-/2	-/2	—
Brit. Lion Pref. Ord.	4/-	4/-	—
Capital & Prov. News 5/-	-/9	-/7½	— -/1½
Gaumont British Ord 10/-	1/7½	1/7½	—
" "A" Ord.	-/7½	-/7½	—
" 5½% 1st Pref.	7/-	7/9	+ -/9
" 4½% New Debs.	£61½xD	£63	+ 30/-
General The. Pref'd.	2/-	2/3	+ -/3
" 6½% 1st Mort Deb.	£62½	£63	+ 10/-
Mde Tussaud New 1/- Def.	-/2½	-/2½	—
" £1 Prefd. Ord.	2/3	2/6	+ -/3
Moss Empires £1 Ord.	12/9	13/3	+ -/6
" £1 Cum. Pref.	13/9xD	13/9	—
Odeon 5/- Ord.	4/9	5/-	+ -/3
" 6% Pref.	11/3	11/3xD	—
Odeon 5% Debs.	£72	£72xD	—
P.C.T. 7½% Ptg. Pf. Ord.	12/-xD	12/-	—
" Cum. "A" Pref. £1	19/4½	19/4½	—
" Cum. "B" Pref.	16/3	15/-	— 1/3
" Const. 7% Pref.	19/6	19/9	+ -/3
Sound City (Films) 6% Pref.	2/3	2/3	—
Stoll Th. Corp.	-/9	-/9	—
Twentieth Cent. 6% Pref.	-/3	-/3	—
Union Cinemas Ord.	-/2¼	-/2¼	—
" 1st Pref.	2/6	2/6	—
" 2nd Pref.	-/10½	-/10½	—

£1 shares unless otherwise stated. * Nominal.

MORTGAGES AND CHARGES

Star Cinema, Wakefield (1941), Ltd.—Legal charge on Star Cinema, Wakefield, dated June 19, 1941, to secure £3,500. Holders: Castleford Queen's Theatre Co., Ltd., Castleford.

Cinema-Television, Ltd., 142-150, Wardour Street, W.1.—Particulars filed of £20,000 debentures, authorised April 30, 1941, the whole amount being now issued.

Anne Firth and Cyril Chamberlain in NIGHT WATCH, a M. of I. short

M. of I. Five-Minute Picture

"NIGHT WATCH" RELEASED NEXT WEEK

THE Ministry of Information five-minute film for next week, commencing July 7, will be "Night Watch," produced and directed by Donald Taylor.

"Night Watch" is the latest of a series of Strand films made for the M. of I. and combines entertainment and propaganda in the same way as others of the series produced by the same company, such as "Neighbours Under Fire," "We've Got to Get Rid of the Rats," "Eating Out with Tommy Trinder," and "Home Guard."

Described as a quiet record of the men and women of the civil defence forces, "Night Watch" approaches its subject matter from a novel angle by introducing a "boy meets girl" theme. A young girl from a factory (Anne Firth) is spending a last hour with her soldier fiance (Cyril Chamberlain) before he rejoins his unit. They go for a walk and try to find a quiet spot. But they had reckoned without all the civil defence people, who are everywhere on guard and on the watch.

The film was recently given a big break in the B.B.C. feature, "Under Your Tin Hat," and Ann Firth was referred to as a coming young star. Associate director of the picture was Ralph Bond, camera work by George Noble and Lionel Banes, script by Rodney Ackland and Reg Groves, music by William Alwyn.

WALLASEY MUSIC CONCESSION

Wallasey kinema proprietors recently made successful application to the local justices for permission to play incidental music for 30 minutes from the official opening hour to the programme commencement time. Music and singing licences were granted. Kinemas may open from 5.30 p.m. to 10 p.m. during the summer months and from 4.30 p.m. to 9 p.m. in winter. The magistrates suggested that the programmes of music should be submitted to the Chief Constable.

NAMES in the NEWS

Easten Pickering, who has taken over the managership of the New Coliseum, Harrow, was formerly an actor and played for many years with Fred Terry in "The Scarlet Pimpernel." Mr. Pickering has been associated with Alfred Denville previously, having managed for him at Luton, Dudley, Keighley and other places. Prior to coming to Harrow he was managing the County Theatre, Bedford, where he put the place on the variety map.

Robert Wood, manager of the Kings Theatre, Sunderland, has taken over the management of G.-B. Havelock kinema, Sunderland. He has been manager on the G.-B. Circuit for about 20 years.

Willie Whitehead, junior, who was assistant manager at the Apollo, Byker, Newcastle, before it was closed down, is now assistant manager at the Lyric, Heaton, Newcastle. Young Whitehead, like his elder brother George, have both been in the Army. George is now employed on A.R.P. service.

William Thornton, who has been appointed manager of Bournemouth Electric Theatre, has for many years been in management with the A.B.C. He has just relinquished the control of the Carlton, Boscombe, after ten years' service, his departure being marked by a pleasing presentation from the members of the staff. Formerly he was at the Old Westover Kinema, Bournemouth, as assistant manager to Roland Lea.

From kinema usher to manager in four years is the achievement of **Donald S. Jessup,** who has just been appointed manager of the Odeon, Middlesbrough, in succession to Mr Monier-Williams.

In 1937 he joined Paramount Theatres as an usher at the Leeds Paramount. He later became relief manager for the Northern area, covering all the Odeon theatres in the North of England. Mr. Jessup recently left the Newcastle Odeon.

At the age of 26 he is the youngest manager on the Odeon circuit in the North.

A well-known Manchester Columbian—**Jimmy Mawdsley,** salesman on the staff of C. S. MacGregor—has now joined the R.A.F.

Prior to joining Columbia, Mawdsley had 18 years' service with First National, and, working through all the branches of the office, became North-West Lancashire salesman. For the last twelve months he covered the area both for First National and Columbia.

His previous experience on the stage made it possible for him, when an exhibitor was let down by a late film delivery or by failure of the talkie set, to do a spontaneous act and carry on a show until the trouble was overcome, always ensured him a welcome on his rounds of the halls.

Having been discharged on medical grounds from the Army, **R. J. Brunt** has returned to the management of the Odeon, Chester. C. E. Miller, who, prior to September last, was Mr. Brunt's assistant, and during his absence was manager, has now been transferred to the managership of the Odeon, Scarborough.

R. F. Plumley, recently appointed manager of the Forum, Bath, has had a varied career. Originally he studied for the Church, but was unable to carry out his project and later became an organiser for the Church Army, subsequently taking up newspaper work in South Wales. Since he joined the Industry he has been working for G.-B. and was last at the Gaumont, Holloway, with G. Luxton. Before her marriage Mrs. Plumley was engaged with the Tatler theatre group.

T. M. Casson has been appointed assistant manager to Fordham Ellis at the Regal, York. Mr. Casson comes from an old theatrical family, and was for some time with the Court Players, Theatre Royal, Nottingham.

MAYFAIR, DAGENHAM, STAFF CELEBRATIONS

On Saturday last the staff of the Mayfair, Dagenham, held their first dance and informal party—a gesture of the management in appreciation of the wonderful work of their employees in helping to smash box-office receipts.

The dance, arranged by Manager E. Hill, was held in the Mayfair café, which was decorated with flags, festoons, streamers, and balloons. The entertainment included a fine performance by the world-famous Dagenham Girl Pipers, also some ballads and a welcome interlude of comic items. Those in attendance included the Mayor and Mayoress of Dagenham, who announced that J. Smith, Dagenham Fire Chief (who was also in attendance) had just received a telegram from His Majesty the King congratulating him on receiving the O.B.E.

S. Hopkins, relief manager of the Mayfair and a member of the Home Guard, spoke of the help that many local people had given, especially the local Home Guard unit, who were responsible for the supply of refreshments. In conclusion, everybody gave three cheers for Mr. Hill, and joined in the Auld Lang Syne.

GLORIA SWANSON

Returns to the Screen

Gloria Swanson, one of the screen's greatest and most gifted actresses, is to return to motion pictures co-starred with Adolphe Menjou in RKO-Radio's "Father Takes a Wife." Miss Swanson and Menjou will play the roles indicated by the title.

Considered one of the most glamorous stars of all time, Gloria Swanson wound up her screen career some years ago with such triumphant films as "The Loves of Sonya," "Sadie Thompson," "The Trespasser," "Indiscreet" and "To-night or Never."

Continued from Back Page

PROVINCIAL TRADE SHOW OFFERINGS

Date.	Time.	Place.	Title of Film.	Shown by.	Stars.	Cert.
LIVERPOOL						
Fri., July 4	10.45 a.m. ...	Trocadero ...	I Wanted Wings	Paramount ...	Ray Milland	A
" " 4	11 a.m. ...	Palais de Luxe	Flying Wild	Pathe	East Side Kids	U
" " 4	10.45 a.m. ...	Forum	Facing the Music	Butcher's ...	Bunny Doyle... ...	—
" " 4	10.30 a.m. ...	Majestic	Ziegfeld Girl	M-G-M	James Stewart ...	—
Tues., " 8	11 a.m. ...	Palais de Luxe	South of Panama	Pathe	Roger Pryor	U
" " 8	10.45 a.m. ...	Scala	Moon Over Burma	Paramount ...	Dorothy Lamour	A
Wed., " 9	11 a.m. ...	Scala	Charlie McCarthy, Detective ...	G.F.D.	Edgar Bergen	A
" " 9	10.45 a.m. ...	Futurist	Sign of the Wolf	Pathe	Michael Whalen	—
" " 9	10.45 a.m. ...	Futurist	Gay City	Paramount ...	Phil Regan	U
Thur., " 10	11 a.m. ...	Majestic	Footsteps in the Dark	Warner	Errol Flynn	A
			Always a Bride	Warner	Rosemary Lane ...	U
MANCHESTER						
Fri., July 4	10.45 a.m. ...	Gaumont ...	Dangerous Moonlight	RKO-Radio ...	Anton Walbrook ...	U
" " 4	10.45a.m.&2.30p.m.	Private Theatre	Footsteps in the Dark	Warner	Errol Flynn	A
" " 4	10.45 a.m. ...	Theatre Royal ...	South of Panama	Pathe	Roger Pryor	U
" " 4	11 a.m. ...	Odeon	Petticoat Politics	British Lion ...	Roscoe Karns	U
Mon., " 7	10.30 a.m. ...	Theatre Royal ...	Boss of Bullion City and Bury Me Not on the Lone Prairie.	G.F.D.	———	—
Tues., " 8	11a.m.&2.30p.m.	Private Theatre	Lady with Red Hair	Warner	Miriam Hopkins ...	A
" " 8	10.45 a.m. ...	Deansgate P.H.	In Old Colorado	Paramount ...	William Boyd	—
" " 8	11 a.m. ...	Theatre Royal ...	Citadel of Crime	British Lion ...	John Wayne	—
" " 8	10.45 a.m. ...	Oxford St. P.H....	Charlie McCarthy, Detective ...	G.F.D.	Edgar Bergen	A
Wed., " 9	10.45a.m.&2.30p.m.	Private Theatre	The Strawberry Blonde	Warner	James Cagney	A
" " 9	10.45 a.m. ...	Theatre Royal ...	Sign of the Wolf	Pathe	Michael Whalen	—
" " 9	10.45 a.m. ...	Deansgate P.H.	Fighting Marshal	Paramount ...	Richard Dix	A
" " 9	10.30 a.m. ...	Market Street ...	Ziegfeld Girl	M-G-M	James Stewart	—
Thur., " 10	11a.m.&2.30p.m.	Private Theatre...	Always a Bride	Warner	Rosemary Lane	—
" " 10	10.45 a.m. ...	Theatre Royal ...	Double Date	G.F.D.	Edmund Lowe	U
NEWCASTLE						
Fri., July 4	10.45 a.m. ...	Queen's	Facing the Music	Butcher's ...	Bunny Doyle ...	—
" " 4	10.45 a.m. ...	Haymarket ...	High Sierra	Warner	Humphrey Bogart ...	A
" " 4	10.30 a.m. ...	Stoll P.H. ...	Flying Wild	Pathe	East Side Kids ...	U
" " 4	10.30 a.m. ...	Odeon	Ziegfeld Girl	M-G-M	James Stewart ...	—
Tues., " 8	10.45 a.m. ...	Haymarket ...	South of Suez	Warner	George Brent ...	A
" " 8	10.45 a.m. ...	Grainger ...	Sign of the Wolf	Pathe	Michael Whalen ...	—
" " 8	10.30 a.m. ...	Westgate ...	In Old Colorado	Paramount ...	William Boyd ...	—
" " 8	10.45 a.m. ...	Essoldo	Charlie McCarthy, Detective ...	G.F.D.	Edgar Bergen ...	A
Wed., " 9	10.45 a.m. ...	Essoldo	The Strawberry Blonde	Warner	James Cagney ...	A
" " 9	10.30 a.m. ...	Westgate ...	Fighting Marshal	Paramount ...	Richard Dix	—
" " 9	10.45 a.m. ...	Stoll P.H. ...	Double Date	G.F.D.	Edmund Lowe	—
Thur., " 10	10.45 a.m. ...	Essoldo	Always a Bride	Warner	Rosemary Lane ...	U
NOTTINGHAM						
Tues., July 8	10.30 a.m. ...	Scala	Moon Over Burma	Paramount ...	Dorothy Lamour ...	A
Wed., " 9	10.30 a.m. ...	Scala	Gay City	Paramount ...	Bert Wheeler ...	U
SHEFFIELD						
Fri., July 4	10.45 a.m. ...	Cinema House	The Strawberry Blonde	Warner	James Cagney ...	A
" " 4	10.30 a.m. ...	Union Street ...	Ziegfeld Girl	M-G-M	James Stewart ...	—
Tues., " 8	10.45 a.m. ...	Cinema House ...	Lady with Red Hair	Warner	Miriam Hopkins ...	A
Wed., " 9	10.45 a.m. ...	Union Street ...	Moon Over Burma	Paramount ...	Dorothy Lamour ...	A
" " 9	10.30 a.m. ...	Cinema House ...	Invisible Ghost	Pathe	Bela Lugosi	—
" " 9	11 a.m. ...	Regent	Pathetone Parade of 1941 ...	Pathe	Ronald Frankau	—
Thur., " 10	10.45 a.m. ...	Union Street ...	Murder on the Yukon	A.B.F.D.... ...	James Newill	—
			Gay City	Paramount ...	Phil Regan	U

PEAK OF ACTIVITY AT EALING

THREE PICTURES IN PRODUCTION

Blockade Epic

DESPITE all the attendant difficulties of production in war time, Ealing has reached a peak of production activity unrivalled since these studios were opened. Normally geared for one production at a time, no fewer than three big feature films are in various stages of production at present. This has been made possible by the conversion of what was the rehearsal room into a sound stage, making four in all, and the use of Wembley studios as an annexe.

"Ships With Wings"

Although shooting on the floor has finished on "Ships With Wings," which Sergei Nilbandov is directing, work is continued on various technical and trick shots.

"The Black Sheep of Whitehall"

Location work has proceeded satisfactorily on Will Hay's latest comedy which is being co-directed by Basil Dearden and the star himself. Scenes in the hilarious chase sequence were shot in Pinewood grounds and at West Wycombe

One topical incident which occurred on location is worth recording. It is no secret to be kept from the enemy that in Great Britain there are quite a large number of bomb holes. It seemed a little ironical, therefore, that on location for "The Black Sheep of Whitehall" an artificial bomb hole had to be specially dug and made to look as realistic as possible as it was required for a shot.

"The Big Blockade"

The Russian-German war has added piquancy to the script of "The Big Blockade," the 80-speaking-parts feature which Michael Balcon is producing at Ealing studios, in conjunction with the Ministry of Economic Warfare. Scriptwriter Angus McPhail has written the character into the film of a young Russian student of economic situation in its relation to the British blockade. He is an amusing and sympathetic character with a sly sense of humour, who disturbs his Nazi acquaintances by his apparently artless questions. This character is being played by Michael Redgrave, whose call-up for the Navy has been specially deferred for a fortnight.

David Bowes-Lyon, Public Relations Officer to the Ministry of Economic Warfare, played his own real-life rôle for the screen, when Cavalcanti (associate producer) and director Charles Frend reconstructed a Press Conference at the Ministry. Quentin Reynolds ("Britain Can Take It") was on the set—also as himself—and Leslie Banks appeared as a Ministry official.

Previously, shots had been reconstructed of the Minister (Dr. Hugh Dalton) speaking in Parliament.

Will Hay is playing the straight character part of a skipper of a trawler in "The Big Blockade," and Alfred Drayton appears as the managing director of a Nazi ersatz rubber factory. Basil Sydney, John Stuart, Bernard Miles, Frank Cellier, Morland Graham are other front rank names in the cast.

LANCE COMFORT BUSY AT DENHAM

"HATTER'S CASTLE"

DENHAM had an air of liveliness reminiscent of the old days when I visited the studio last week to see Lance Comfort directing his second film, which is a Paramount production "Hatter's Castle" starring Deborah Kerr and Robert Newton.

Stages 6 and 7 stages were full of settings for the film; they formed a composite whole, of part of Dundee with massive stone gateways, straddling the narrow roadway lined with shops of all types and frontages. Jim Carter's setting was an amazingly realistic reproduction. In one of these close to a grey and forbidding stone gateway the action for this sequence of the story was in progress. Through a quartered wooden-framed window a glimpse of the interior of James Brodie's hat shop, where James Mason, as Dr. Renwick, was trying on a new "tile."

It is while Mason is bending down to obtain a more satisfying view of his new and glossy-black topper that he glimpses in the mirror Deborah Kerr's grey-clad figure visiting her father's shop. This, of course, is the beginning of the romance between the two.

There was an air of intimacy achieved by Lance Comfort's handling of these scenes which is not always observable in the taking of similar sequences. The actual shooting exercised the ingenuity of both director and technical crew owing to the limited confines of the set.

Cast includes Anthony Bateman, Emlyn Williams, Enid Stamp-Taylor, Henry Oscar, Tony Bateman and Beatrice Varley. Technical crew: Mutz Greenbaum, cameraman; C. C. Stevens, sound; Hutch, make-up; and Laurie Evans, assistant director.

CORNISH LOCALE RECONSTRUCTED

Sistrom's Progress

As Coastal Defence regulations prevented Bill Sistrom taking the "Saint Meets the Tiger" unit on location in Cornwall, a section of the rocky coast had to be constructed at Denham.

The setting was a difficult one to create, for the scenes show a gang of criminals emerging from a cave in a dinghy in which they are trying to carry loot to a ship anchored in the bay.

Beside a water tank 24 yards by 12, Paul Sherrif, the art director, built a convincing set consisting of a foreground of rocks, flanked on one side by a high cliff. Behind this he built, in miniature, a panorama of country-side and coast-line.

Sherrif built innumerable miniature seascapes for "French Without Tears," and when the sets for the present picture were under discussion he was gratified to find that even such an old hand in the movie business as Sistrom had been deluded into thinking that the picture had been shot largely on location.

Perhaps Sherrif's competence in this respect is due to the fact that, besides being an artist, he has a fairly extensive knowledge of mathematics.

SHEEPDOGS STAR FOR BUTCHER

Devon on the Screen

Butcher's ambitious dog picture, "Sheepdog of the Hills," directed by Germain Burger, with Oswald Mitchell as location producer and director of second unit, is evoking the interest of the Devon countryside where production has been going on for the last two months. Doings of the dog star "Ben" and his canine stand-in "Jeff" have created an atmosphere of amazement which is likely to react commercially when the picture is shown in the West Country.

Back-stage observation of the camera work has peculiar fascinations on account of the unobtrusive participation of famous sheepdog trainer Joseph Relph, whose directions to the dogs "Ben" and "Jeff" are nothing more than a nod of the head or a flick of the hand, even from a considerable distance, while his calls to them, as often are, nearly inaudible whistles and little more than whispers. On the screen the dog will appear to be acting on his own initiative entirely.

Cameraman Geoffrey Faithfull is delighted with the many opportunities here given to him of placing a substantial portion of beautiful England attractively on the screen.

OTTO KANTUREK

Killed in R.A.F. Crash

Otto Kanturek, the well-known Czech-born cameraman, was killed last Friday when a 'plane from which he was filming crashed after a collision. Jack Parry, his assistant, and the pilot were also killed.

The shots were being taken for 20th-Fox's Hollywood production, "A Yank in the R.A.F.," starring Tyrone Power.

Kanturek, who had only just returned from Hollywood, was a very popular British studio personality. He became naturalised after working on many pictures at Islington and Elstree and was well known on the Continent. He leaves a wife and young baby.

Jack Parry was the cameraman responsible for many of the exteriors and miniature scenes on recent films made at Lime Grove, including "Kipps," "Cottage to Let," "Balloonatics." Prior to the war he travelled to all parts of the world shooting backgrounds for British films. His death is regretted by all the operators and chief cameramen who have worked with him in the past. He leaves a wife.

Members of the production unit with John Argyle at Flatholme Island in the West of England, where several exteriors were filmed for the A.B.P.C. production THE TOWER OF TERROR (Pathe)

Perinal Replies to "Kine." Critic

STILL BELIEVES IN "FIDDLING"

IT struck me as significant that you gave prominence to the news that Bob Krasker, my friend and associate on many pictures, had been assigned as chief cameraman. More such opportunities should be given to men who have worked hard here in England to acquire technical skill and artistic understanding.

Incidentally, I share your hope that Bob has not acquired too many of my lamentably numerous bad habits, of which, however, "fiddling with the lights" is not one. Perhaps, by "fiddling," you mean that final adjustment of the lighting which makes the difference between what is adequate and what contributes something to the growing recognition of the kinema as an art.

Making such adjustments and never being quite satisfied is the essence of my method. If that is "fiddling" I'm afraid I shall continue to "fiddle" for two reasons: It is the only method I know, and it seems to produce reasonably satisfactory results, if the conclusions of a large body of competent judges may be accepted.—Yours truly,

GEORGES PERINAL.

"GARRISON THEATRE"

The screen rights of the popular B.B.C. feature "Garrison Theatre" have been acquired by C. M. Woolf, of General Film Distributors.

Production is slated to start in the third week of August with a cast which includes Jack Warner, Joan Winters, Pat Kirkwood, Tommy Handley and the London Philharmonic Orchestra.

"HI GANG!" IN SECOND WEEK

U.S. SCENES AT ISLINGTON

The first week's shooting of the Gainsborough production of "Hi Gang!" at Islington, centred around the New York apartment of Bebe Daniels and Ben Lyon, who are outvying each other with their gags —official and otherwise.

Jacques Browne, the "Nicholas Ridiculous" in the B.B.C. show "Danger! Men at Work," took up his part of Botticelli, the high-powered, excitable chief of the radio company for which Ben Lyon and Vic Oliver work. Percy Parsons plays Hergensheimer, Bebe's boss, and between them the five players have given director Marcel Varnel a difficult task keeping the comedy within the bounds of the official script.

This week Varnel's unit goes over to sets representing the American broadcasting offices where Botticelli and Hergensheimer, complete with six beautiful stenographers, led by Diana Beaumont and Mavis Villiers, satirise the high-pressure methods of Yankee broadcasting systems. Moore Marriott and Graham Moffatt will also take up their parts in "Hi Gang!" this week. Moffatt has a particularly funny rôle as Albert, a ship's cabin boy, who is pressed into service by Vic Oliver to impersonate a British child evacuee adopted by the radio company. Marriott appears as Jerry, his uncle. Many of the best comedy situations of the film arise out of a mistake by the broadcasters who put the two, whose home is the local—the "Castle"—at Amersham, over the air as English people from Amersham Castle.

"BOMBER COMMAND"

A.B.F.D. to Handle War Epic

Ian Dalrymple has been working down at Denham on a story of the Bomber Command which A.B.F.D. will handle. The picture is a complete and exciting record of a bombing raid on Germany from the time the reconnaissance 'plane drops photographs of the target by parachute to the moment when our bombers blast the storage tanks out of existence.

The actual personnel of the Bomber Command have been appearing in the picture, which was filmed around the various air stations and in huge Wellington bombers. When completed, the picture should prove one of the most dramatically exciting and instructive films of the war. It is expected to run to something like five or six reels.

Dalrymple has been given facilities to secure a unique record of the men and machines who nightly and daily spread destruction over the Rhine.

"HARD STEEL"

Starts at Denham on July 7

Further details of the G.H.W. production "Hard Steel," which will take the floor at Denham next Monday, directed by Norman Walker, are announced.

Cast now includes George Carney, John Stuart, Joan Kemp-Welsh, James Harcourt, Arthur Hambling, Hay Petrie, John Turnbull, Frank Atkinson, Cameron Hall, Harry Riley and Roberta Read.

Jimmy Sloan is in charge of production and the story is set in a South Yorkshire steel mill and concerns an ambitious steel worker, who is as ruthless as the mills of which he later becomes manager. Cameraman is Claude Friese-Greene.

Screen play is by Lydia Haywood, from Roger Datella's "Steel Saraband," with Sidney Gausden as art director.

SHIPWRECK SCENES SHOT AT TEDDINGTON

British National's Two Subjects

"The Seventh Survivor," which Leslie Hiscott is directing for British National, with his wife Elizabeth Hiscott producing, was completed at Teddington, so far as actual shooting was concerned, on Monday. Scenes of the shipwreck in a fog were filmed on the last day with the boats of the *Santa Maria* being lowered and the passengers, including Jane Carr, Linden Travers, Frank Pettingell, Charles Goldner, Martita Hunt, John Stuart heading for the lighthouse, in which they find themselves imprisoned by Austin Trevor, the captain of the U-boat that torpedoed them. Wally Patch and Ronnie Shiner form a more than promising new comedy team, as the light keeper and his assistant, and among the rest of the cast are Felix Aylmer and Henry Oscar.

Apart from the musical accompaniment, sound effects and such like, there still remains a certain number of exteriors to be filmed on the coast before the picture is absolutely finished.

At Elstree, John Baxter has been working on some of the biggest sets of his film career for "The Common Touch," which stars Greta Gynt, Geoffrey Hibbert and Joyce Howard. Baxter believes he has a more popular subject in this than "Love on the Dole." Last week he was using the fine weather to film a cricket match in which Geoffrey Hibbert is the hero. Sandy MacPherson appeared in one of the big cabaret sets during the week and Greta Gynt dances in one of the largest and most lavish settings the studio has yet erected.

Holmes Paul, art director, claims that, for all their lavishness the hotel, mansion and cabaret scenes did not cause him nearly as much worry as the doss-house scene which took up just as much space as the cabaret sets. The reason is that the doss-house is a four-walled set complete with main room and twisting passages to all parts of the building. It was so devised to allow Baxter and his cameraman, Jimmy Wilson, to shoot from almost any angle. Arthur Barnes is working on "The Common Touch," with Baxter, and Harold King is on the sound.

Work on the picture should be completed this week, and immediately afterwards Lucan and McShane will take the floor in a new Riley offering, "Old Mother Riley at the Circus," with Thomas Bentley directing.

Home Guard "call up" brought production to a standstill at Rock Studios, Elstree, this week. Hotel sequence of British National's "The Common Touch" was interrupted for an hour while director John Baxter and associate producer Wallace Orton, with other members of their staff, changed into H.G. uniforms and took part in local exercises.

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Deferred Call-up Procedure

LATE SUNDAY FILM DELIVERIES

Charging-up Mutilation

NOTWITHSTANDING the fact that the C.E.A. and the N.A.T.K.E. have done their best to retain employees both separately and in co-operation, exhibitors should not be remiss in attempting to secure advantages, especally where employees are in the nature of keymen.

WITH regard to the position of male employees of military age whose age groups have not yet been called up, a M. of L. official states that in exceptional cases where the work of a particular man who is not reserved by the Schedule of Reserved Occupations and Protected Work, is of urgent public importance and no alternative arrangements for carrying on the work can be made, application may be made for the deferment of his calling-up. The proper course for an employer in the kinema business desiring to make such application is to make his representations to the Board of Trade.

THE disclosure by the Government of the means taken to meet the menace of bombers by what is termed "radiolocation," recalls to my mind a long chat over the luncheon table with R. Howard Cricks in days well before the war, during which we discussed the very theory of location of aircraft which is at the base of the scheme adopted so successfully by the Government. The obstacle which seemed to create the greatest difficulty was how to co-ordinate the information and make effective any defensive measures without a time-lag. That has, of course, been overcome by the Government's painstaking experts.

FOUR or five years ago, when I was chatting in London to a leading Indian distributor he spoke of the possibility of educating the inhabitants of remote Indian villages in hygiene and agriculture by means of 16-mm. films. I see now that a start has been made in this direction, a hundred projectors having been recently purchased. Batteries are employed to provide the necessary current. The films are silent, spoken commentary accompanying them.

FROM India to the North-West Territories of Canada is a far cry, but here also, according to a report from a United States source, a 16-mm. Animatophone is being used to provide film entertainment for the residents of Aklavik, 75 per cent. of whom had never seen a film before. One can imagine some of the difficulties involved in supplying films to such distant territories, aeroplanes taking the place of transport vans.

DIFFICULTIES which arise from late delivery of films for Sunday screening were discussed by the Guild at its recent meeting. Districts which have recently adopted Sunday opening have been particularly hard hit. Films do not arrive in many instances until Sunday shortly before opening time, frequently with no margin of time in which to check up and run through before the show.

IT appeared from complaints which were voiced at the recent meeting of the Guild, held at Dean House, London, that the need to save petrol was one of the responsible factors. Transport companies, faced with this difficulty, made only two deliveries a week—on Wednesday and Saturday; sometimes it happened that the Sunday film had to be collected on Saturday night, and could not be delivered without making a special journey.

THE film mutilation question was revived at the Guild meeting, it being agreed that much good would result if renters would insist on payment for all damaged films. This does not appear a helpful suggestion, as a certain proportion of the damage seems to have been done in renters' dispatch departments. The mutilation problem eludes all attempts to simplify it.

J. BENSON.

GUILD DISCUSSES DELIVERY DELAYS

Re-election of all Officers

IN addition to the ordinary business of the Guild of Projectionists, matters discussed at the London meeting held last Sunday week included the position after the war of projectionists now in the Forces, and the bad condition of prints due to the reduced number of copies. The meeting was a dual one, the Annual General Meeting of the whole Guild following that of the London Court; it was held, by courtesy of Radio Pictures and A. Bolton, at Dean House

In accordance with a resolution carried at the previous London Court meeting, the existing members of the committee were re-elected *en bloc*, with the exception of G. E. Lansdown, F. W. Thearle and F. Humberstone, whose war time duties made it impossible for them to attend meetings, and D. C. Davidson, who had left the Industry. The committee was empowered to co-opt members to fill the vacancies so caused.

A Cornish Visitor

S. T. Perry (the president), in a brief address, welcomed C. K. (Jack) Johnson, of the Devon and Cornwall Court, and J. Ward, formerly chief at Madame Tussaud's, but now maintenance engineer in a Government factory. Mr. Perry referred to the death of two former members of the Guild—Jack Roe, formerly with Brockliss's, and Percy Mack, for some years engineer to several theatres on the H. and G. Circuit, and recently at the Regent, Brighton—members stood in silence as a mark of respect.

Late Sunday Deliveries

In course of a general discussion, W. V. deWan complained of the lack of co-operation from renters in not delivering Sunday programmes until Sunday morning.

Mr. Johnson reported that often he had to send a copy direct to a London kinema; a single copy might have to run several consecutive bookings. R. H. Cricks suggested that the root of the trouble was that the number of copies had been drastically reduced. It was agreed to make representations on the matter to the K.R.S.

Mr. Johnson stated also that he frequently had difficulty with a newsreel which arrived from a direct cross-over in a bad condition, badly scratched and with strained perforation.

THE FULL GUILD.

At this stage the London Court meeting concluded, and Stanley Perry took the chair for the meeting of the full Guild. Arising out of the minutes of last year's meeting, J. W. Ward enquired as to what had transpired from the action of the Liverpool Court in linking itself with the Transport and General Workers' Union. Mr. Perry replied that the Court had been informed that such action was *ultra vires*, and nothing further had apparently transpired.

After the war, this and other Courts in the same position would be asked for a definite reply as to their intentions. In the present difficult circumstances it was necessary to be charitable.

Technical Education

Following some remarks by the president on the Service Section, Mr. Cricks suggested that Service members were not interested in conditions of employment in the kinema, or in the business of the Guild, but they were interested in technical matters; he urged that meetings of more technical interest be arranged. Mr. Perry pointed out the difficulty of arranging such meetings at the present time, but promised that technical lectures would be arranged for the autumn; to meet the difficulty that by then Army projectionists would be dispersed all over the country, he agreed to the suggestion that, if possible, a programme be prepared and circulated in advance.

In response to a suggestion by Mr. Cricks, Messrs. Norris and deWan offered to get permission to invite Army trainees to their boxes.

A lengthy discussion took place on the position of the projectionist after the war, and especially those discharged from the Forces. Speaking for his Court, Mr. Johnson asked what guarantee projectionists had that their jobs would be held open for them. It was pointed out that this point was covered by the Conscription Act.

Women Machine Minders

Mr. Norris suggested that little could be done by the Guild until members returned from the Forces and were not reinstated in their jobs. At Mr. Johnson's suggestion, it was agreed to address a letter on the subject to the Ministry of Labour.

Arising out of this decision, Mr. Johnson also conveyed a suggestion from the Devon and Cornwall Court that women in projection rooms should be classified only as machine minders. This was, however, felt to be quite an unfair distinction.

Miss Young (acting general secretary) submitted a report on the year. She recalled that when she had taken Frank Woods' place there were many difficulties to be faced; she had felt that if the Guild could only be kept going they would have achieved something. Miss Young apologised for not producing a balance-sheet, due to the fact that the auditor had been too busy.

Drop in Membership

The paying senior membership of the Guild had dropped to 120, while, due to calling-up, the junior membership had fallen from 100 to 20. The resulting loss of revenue had made it difficult to keep going. However, over the twelve months expenditure and income had tallied. The *Journal* formerly cost £20 or £25 per issue, but since it had been replaced by the *Bulletin* it had cost only £2 per issue; it had been sent to all members, to certain exhibitors and to renters, free of charge.

Concluding on an optimistic note, Miss Young suggested that if the Guild could carry on through another year they could say that it would be one of the war's survivors.

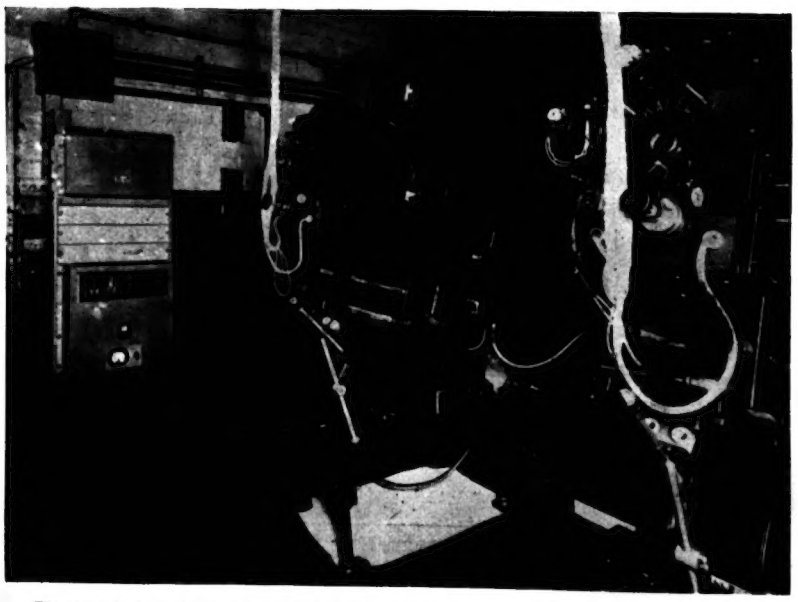
S. T. Perry paid tribute to the work of Miss Young, in which he was then joined by several other members. He spoke also of the work done by the officers of the London Court; it was because he thought they had carried on so well that he had proposed that they be re-elected for a further year. He expressed the thanks of the Guild to the KINE, which had consistently given the Guild full publicity.

Mr. Perry asked that all members should write in regarding bad conditions in their projection rooms. Such information would be treated as confidential, but might prove of great value later.

W. V. deWan (the vice-president) asked all members present to spread the news of the Guild's activities and urged other mem-

Continued on next page

THIS WEEK'S PROJECTION ROOM



The somewhat small but very compactly-fitted projection room of the Tudor, Dewsbury, Yorks, is equipped with Western Electric Mirrophonic sound

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POOL CARBONS

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SHOWMANSHIP IN WAR TIME

A Feature Run under the Auspices of the "Kine." Company of Showmen

THE concession on programme size which the Poster Printers' Association has been able to obtain from the Ministry of Supply means that for a time, at least, the distinctive borders, etc., with which kinemas have surrounded their programme matter may still be employed. When, however, present stocks come to an end, the maximum size of 80 square inches will have to be adopted. Now that everyone is being obliged to "cramp his all in little" this reduction must be accepted with as good a grace as can be managed and with a hope for a speedy return to days of more plentiful supplies

Bright Ideas

IT has been suggested in these columns that there can be a plethora of publicity in the vestibule which tends to confuse the picturegoer. It all depends upon the size of the vestibule and the way in which the displays are designed and arranged. Dennis Norris had announcements relating to no fewer than three important films in the foyer of the Paddington Odeon when I last looked in there, but the place is so spacious and the advertisements so diverse in style that one could take them all in with reasonable ease.

Facing the doors were two items. The more ambitious was an eye-catching impression of a circus ring with a large elephant and the ringmaster as the central figures. This was flanked by side panels in pale blue bearing photo-portraits of Henry Fonda, Dorothy Lamour and Linda Darnell, and particulars of the 20th-Fox film, "Chad Hanna," and a rococo border imitating plaster embellishments neatly indicated the circus atmosphere and the period. Not far away was a simple panel showing a silhouette of a man being embraced by a shadowy woman, an effective reminder of G.F.D.'s "The Invisible Woman." The lettering here was in the mystery style: "What is it? Where is it? Who is it?" and a cut-out of an Odeon pageboy at one side held a card towards the main panel with the messags: "LOOK! I've seen it, Don't miss it!"

The third display was for "Love on the Dole" (Anglo-American) and consisted of a simple, dignified letterpress board showing the main details of the picture. It stood out because of a simple device employed by the artist, who for the 'O' in "Love" had inserted an outlined heart. The strange "letter" made one look twice at the Board.

How Not to Get Results

CIRCUIT controllers are supposed to know their own business best, but I sometimes wonder whether they really do. Firm supervision is sometimes necessary—particularly in these trying days when many of the Trade's most expert showmen have been called to the Colours, and their places have had to be filled with people of less experience and acumen; but surely there is no excuse for unwarranted rudeness. Not for the first time I heard last week of an instance of unwarranted boorishness. A circuit manager of 30 years' experience had been transferred to a district where his supervisor was a comparative youngster who not so long ago had been an assistant manager under him. The supervisor's greeting to the newcomer was: "I don't want any ideas from you," and he proceeded to be thoroughly objectionable. What happened afterwards doesn't matter here. The point is that best results are not obtained by such methods. My informant averred that the circuit concerned has to his knowledge lost much revenue because of the harsh way in which its managers are treated by the heads. Bullying doesn't pay, and the sooner this is realised the better for their business and the Trade in general.

A Marlene Dietrich cut-out which formed part of the foyer display for SEVEN SINNERS (G.F.D.), designed and executed by C. C. Parsons, of the Odeon, Warley, Birmingham

War Economies at Warley

TWO useful suggestions are contained in a description sent by C. C. Parsons of his foyer display at the Odeon, Warley, Birmingham, for the presentation of "Seven Sinners" (G.F.D.). One of them is the employment of the now useless chocolate counter for publicity purposes. Instead of dummy boxes, the shelves and counters carry announcements of the film, with stills and miniature cut-outs contrived from the advertisement pages of KINE. Another good idea is the use of several thicknesses of old poster paper pulled off poster-boards as a substitute for the usual plywood backing of cut-outs; if supported by a few laths, Mr. Parsons has found the material quite satisfactory. He used it in the preparation of a cut-out of Marlene Dietrich for the 12-sheet renters' poster, which he erected at one of the tables in the foyer, making quite an effective tableau. The inclusion of a bottle of "Gin"—a rôle taken by plain water—rather intriqued patrons, many of whom were sufficiently interested to go over to the table and pick up the bottle.

Good Will and Service

MAINTAINING that it is just as important to publicise the kinema as well as the films it screens, Reynolds Roberts, manager of the Elite, Middlesbrough, turned his vestibule into an A.T.S. recruiting office recently, during the showing of the Great War film "The Fighting 69th" (Warner).

Inside a canvas tent erected in the vestibule, an A.T.S. officer took particulars of volunteers, and supervised the "form-filling." During the week a visit was paid by two high Army officers, who commended Mr. Roberts on his novel idea.

The tent was beset by placards appealing for A.T.S. volunteers, and also stills of the film "The Fighting 69th." Quite a number of recruits were enrolled, too!

A recruiting office inside a kinema vestibule appealed to the curiosity of passers-by, and consequently the stunt caused considerable interest.

That Man Again

"S'SH! See what happened to the man who talked too much. He will be here on Thursday, Friday and Saturday."

Notices worded thus were recently displayed by Eric V. Walls in various parts of the Regent, Bradford.

A quad crown art sheet in the foyer provided the denouement. It was worded:—

"S Eat too much.
O
M Drink too much.
E

P Smoke too much.
E
O Sleep too much.
P
L But we have "The Man who talked
E too much."

"He is George Brent and will be here next Thursday, Friday, Saturday in this exciting new story Now the Talk of the Town."

TROPHIES OF WAR

Boost Big Air Picture in London

THE Plaza Theatre, Piccadilly Circus, has been specially dressed for the great dual première of the Paramount air epic "I Wanted Wings." The Carlton Theatre, where the picture opens concurrently on Friday is similarly decorated.

On the Plaza front is mounted the biggest display ever erected on it, and the Plaza and Carlton together will use more than 4,000 square feet of material in a gigantic arresting panorama of air conquest visible from all sides of the theatres. The difficulties of war time have been ingeniously surmounted by utilising canvas sets from by-gone theatrical productions for the decoration.

Generous and whole-hearted co-operation from the R.A.F. and Air authorities has made the interior of both theatres into a veritable pageant of Royal Air Force progress.

British and Nazi equipment, some of which the public has never previously had the privilege of viewing close at hand, will be on view throughout the run. The British equipment includes the famous dual purpose Vickers gun, lamp signalling apparatus and supply-dropping devices. Captured Nazi air trophies on view among other features comprise wheels and undercarriage of captured Messerschmidts, flying instruments, machine guns, etc.

GUILD RE-ELECTS OFFICERS

Continued from previous page

bers to take a more active interest. He made the suggestion that the Industry should start a small fund for sending cigarettes to all members in the Forces to let them know they were still remembered. He referred also to the good work of the Devon and Cornwall Court, which had always been to the fore since his good friend Jack Johnson went down there.

Officers Re-elected

At this stage, the following officers were announced as having been re-elected without opposition: President, S. T. Perry; vice-president, W. V. deWan; hon. treasurers, G. E. Lansdown and F. R. Minns.

A. C. Polyblank asked whether it was possible to obtain information regarding the training given in various sections of the Forces, as a guidance to members when called up. Mr. Perry pointed out that the projectionist's skill would be of value in at least five sections of the Army, and in the R.A.F. A. E. Pickford (another Army kinema instructor) pointed out that although one could apply for transfer to any particular branch, the only way to be sure of getting into one's trade was to volunteer.

Mr. Johnson asked whether an alien was eligible for membership of the Guild, and was told by Mr. Perry that the Guild was for British subjects only. It was suggested that the case of an American member could be overcome by making him an honorary member.

It was announced that the next meeting of the London Court would be held probably on September 7.

FOR AUG. 4 RELEASES

Compiled by A. W. Owen

"MAJOR BARBARA"
(General F.D.)

CERT. A. 10,886 ft. Reg. No. Br/Tr4003. Reviewed in KINE. April 3, 1941.
PUBLICITY.—One 48-sheet, one 12-sheet, one 6-sheet.
STARS.—Wendy Hiller, Rex Harrison.
ATMOSPHERE.—Morality play, an ingenious and provocative parable, unfolded in Salvation Army backgrounds, adopted from Bernard Shaw's controversial stage classic. Studies of human life at each end of the social scale.
ORGAN.—Prologue to "I Pagliacci," Leoncavallo (Ricordi), with adaptation from the vocal piano copy and synchronisation with the non-sync. record detailed below.
NON-SYNC.—As organ, recorded in English by Richard Tauber on Parlophone R.O.20329.

"MEN OF BOYS' TOWN"
(M-G-M)

CERT. A. 9,552 ft. Reg. No. F.4134. Reviewed in KINE. June 5, 1941.
PUBLICITY.—One 48-sheet, one 12-sheet, one 6-sheet.
STARS.—Spencer Tracy, Mickey Rooney.
ATMOSPHERE.—Juvenile sentimental rehabilitation melodrama, a sequence to the successful "Boys' Town" film of recent date. The story is lachrymose in character.
ORGAN.—Valse Triste, "Ashes of Roses," Arnold (Bosworth), with adaptation from the piano-solo copy.
NON-SYNC.—As organ, recorded on Bosworth B.C.1030 by the London Concert Orchestra.

"TURNED OUT NICE AGAIN!"
(United Artists)

CERT. U. 8,000 ft. Reg. No. Br/Dr4167. Reviewed in KINE. May 29, 1941.
PUBLICITY.—One 6-sheet, one 12-sheet.
STAR.—George Formby.
ATMOSPHERE.—Fast-moving domestic comedy full of the versatile star's inimitable comicalities and imbecilities, the story telling of big business and marital vicissitudes. There are several catchy song numbers included.
ORGAN.—Short medley of two famous Robey songs from "The Bing Boys": "I Stopped, I Looked, I Listened" and "Another Little Drink," with adaptation from the vocal-piano copies and synchronisation with non-sync. recording detailed below.
NON-SYNC.—As organ, recorded by George Robey and the second number with Violet Lorraine on Columbia 9003 with orchestral accompaniment.
N.B.—Theme songs not available till July lists, if these are preferred.

"THE DEVIL BAT"
(Pathé)

CERT. A. 6,132 ft. Reg. No. F.3886. Reviewed in KINE. May 1, 1941.
PUBLICITY.—One 6-sheet.
STARS.—Bela Lugosi, Suzanne Karen.
ATMOSPHERE.—Macabre melodrama of revenge, depicting the actions of a brilliant but unbalanced scientist who nurses a grudge against his employers and uses giant man-killing bats to settle accounts, with thrilling results.
ORGAN.—"Fledermaus" (The Bat) Overture, Johann Strauss, with adaptation from the orchestral piano-conductor copy.
NON-SYNC.—As organ, recorded on H.M.V. C.2646 by Marek Weber's Orchestra.

"ELLERY QUEEN, MASTER DETECTIVE"
(Columbia)

CERT. A. 6,101 ft. Reg. No. F.3399. Reviewed in KINE. March 20, 1941.
PUBLICITY.—One 12-sheet, one 6-sheet.
STARS.—Ralph Bellamy, Margaret Lindsay.
ATMOSPHERE.—Detective crime melodrama, in which romance is shadowed by crime and each profits by the spectacular alternation of extremes in atmosphere.
ORGAN.—"Egmont" Overture, Beethoven (Hawkes), first movement only, with adaptation from the orchestral piano-conductor copy.
NON-SYNC.—As organ, recorded on H.M.V. D.B.1925 by the B.B.C. Symphony Orchestra.

"MURDER AMONG FRIENDS"
(20th Century-Fox)

CERT. A. 6,042 ft. Reg. No. F.4130. Reviewed in KINE. May 15, 1941.
PUBLICITY.—One 6-sheet.
STARS.—Marjorie Weaver, John Hubbard, Cobina Wright, Junr.
ATMOSPHERE.—Murder mystery comedy-melodrama, in which a group of men take out a "survival" life policy, but the wife of one prevents them getting fair play, while an astute girl brings the dark deeds to light and paves the way to romance.
ORGAN.—"Melodie Passionée," Tapp (Bosworth), with adaptation from the orchestral piano-conductor copy.
NON-SYNC.—As organ, recorded on Bosworth B.C.1091 by the Regent Classic Orchestra.

"DOOMED CARAVAN"
(Paramount)

CERT. U. 5,562 ft. Reg. No. F.4107. Reviewed in KINE. May 29, 1941.
PUBLICITY.—One 6-sheet.
STARS.—William Boyd, Minna Gombel.
ATMOSPHERE.—Western outdoor melodrama of pre-rail period when transport was achieved by horse-drawn caravans and controlled by individual enterprise. Hard-fought gun battles and superb riding form the chief thrills.
ORGAN.—"Raymonde" Overture, Thomas (Hawkes), introduction and finale allegro sections, with adaptation from the orchestral piano-conductor copy.
NON-SYNC.—As organ, recorded on Parlophone E.10599 by symphony orchestra.

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SITUATIONS VACANT

WANTED, experienced Kinema Manager in market town of 5,000 population; hall seating capacity, 600; must have good knowledge of film buying and operating. Applications (with references), stating age, salary required, to reach me by Saturday, the 26th July, 1941, marked "Application for Managership."—The Secretary, Bourne Picturehouse, Ltd., 11, North Street, Bourne, Lincs.

MANAGER required for small suburban kinema in Bristol.—Write, stating age, experience, salary required and enclose references to A., Box 843, Kinematograph Weekly.

WANTED at once, Assistant and Relief Managers.—Write, stating age, if exempt military service, salary required, include photograph if possible, Z., Box 847, Kinematograph Weekly.

WANTED, Chief and Second Operators for kinemas in Home Counties.—Age and full particulars to Shipman and King Circuit, 427, Cecil Chambers, 86, Strand, W.C.2.

WANTED, first-class, experienced Chief Operators; 25 miles from London; splendid opportunity for progress; salary to commence, £4 15s. a week.—Write immediately, full particulars, Harry Ward, Mount Royal, Marble Arch, W.

CHIEF Operator wanted immediately; Western experience preferred.—Age, and salary required, to Supervisor, Palace Theatre, Blandford, Dorset.

FIRST and Second Projectionists wanted for Arcadia, Swindon.—Apply, Rowe, Vista Cinema, Westbury, Wilts.

OPERATOR WANTED FOR SMALL COUNTRY KINEMA.—APPLY, MANAGER, GRAND CINEMA, THAME, OXON.

SECOND Operator required immediately.—Apply, Arun Cinema, Arundel, Sussex, or by letter, stating age, experience, and wages required.

PROJECTIONIST, GENERALLY USEFUL, SMALL KINEMA, ONCE NIGHTLY; B.T.H., PETTER'S ENGINE; WAGES, £3; EXEMPT; WEST OF ENGLAND.—B., BOX 849, KINEMATOGRAPH WEEKLY.

SECOND Operator wanted, exempt; seaside job.—Empire, Gt. Yarmouth.

WANTED, Second Operator.—Full details, Palace Cinema, Lowestoft.

SITUATIONS WANTED

MANAGER, over military age, now disengaged, desires position in or near London; many years' experience in the business and thoroughly reliable in all respects; remuneration by results welcomed.—Exhibitors willing to interview please write to M., Box 835 Kinematograph Weekly.

MANAGER (38), exempt military service; experienced all duties; competent electrician-operator; moderate salary; go anywhere.—Berry, 1, Pulteney Buildings, Weymouth, Dorset.

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FORTHCOMING TRADE SHOWS

LONDON

Date.	Time.	Place.	Title of Film.	Shown by.	Stars.	Cert.
Thur., July 3	10.30 a.m. ...	Carlton	Power Dive	Paramount ...	Richard Arlen ...	—
Fri., „ 4	11 a.m. ...	Own Theatre ...	Six Shorts	M-G-M		—
Mon., „ 7	10.30 & 2.30 p.m.	Own Theatre ...	Girls Under 21	Columbia ...	Bruce Cabot	—
Tues., „ 8	10.30 a.m. ...	Private Theatre	In Old Colorado	Paramount ...	William Boyd ...	—
„ „ 8	10.30a.m.&2.30p.m.	Own Theatre ...	Penny Serenade	Columbia ...	Irene Dunne	—
Wed., „ 9	10.30 a.m. ...	Monseigneur, Piccadilly.	Sword of Honour (re-issue) ...	Sherwood ...	Geoffrey Toone ...	—
Thur., „ 10	10.30a.m.&2.30p.m.	Own Theatre ...	The Lone Wolf Takes a Chance ...	Columbia ...	Warren William ...	—
Fri., „ 11	10.30a.m.&2.30p.m.	Own Theatre ...	Conga Swing	Columbia ...	Penny Singleton ...	—
Mon., „ 14	10.30a.m.&2.30p.m.	Own Theatre ...	The Devil Commands	Columbia ...	Boris Karloff	—
Tues., „ 15	10.30a.m.&2.30p.m.	Own Theatre ...	Ellery Queen's Penthouse Mystery	Columbia ...	Ralph Bellamy ...	—
Wed., „ 16	10.30 a.m. ...	Own Theatre ...	Deadwood Dick (serial)	Columbia ...	Don Douglas	—
„ „ 16	10.30 a.m. ...	Monseigneur ...	You're the Doctor (re-issue) ...	Sherwood ...	Barry K. Barnes ...	U

BELFAST

Wed., July 9	10.30 a.m. ...	Classic	I Wanted Wings	Paramount ...	Ray Milland	A

BIRMINGHAM

Fri., July 4	10.30 a.m. ...	West End ...	I Wanted Wings	Paramount ...	Ray Milland	A
„ „ 4	10.30 a.m. ...	Scala	The Lady from Cheyenne ...	G.F.D.	Loretta Young ...	U
Tues., „ 8	10.30 a.m. ...	West End ...	Moon Over Burma	Paramount ...	Dorothy Lamour ...	A
„ „ 8	10.15 a.m. ...	Scala	Ziegfeld Girl	M-G-M	James Stewart ...	—
„ „ 8	10.30 a.m. ...	Forum	The Case of the Black Parrot ...	Warner	William Lundigan ...	A
Wed., „ 9	10.30 a.m. ...	West End ...	Gay City	Paramount ...	Phil Regan	A
„ „ 9	10.30 a.m. ...	Scala	Footsteps in the Dark	Warner	Errol Flynn	U
„ „ 9	10.30 a.m. ...	Forum	Invisible Ghost	Pathe	Bela Lugosi	—
			Pathetone Parade of 1941 ...	Pathe	Ronald Frankau	—
Thur., „ 10	10.30 a.m. ...	Scala	In Old Colorado	Paramount ...	William Boyd	—
„ „ 10	10.30 a.m. ...	West End ...	Murder on the Yukon	A.B.F.D.... ...	James Newill... ...	—

CARDIFF

Fri., July 4	11 a.m. ...	Capitol	Facing the Music	Butcher's ...	Bunny Doyle ...	—
„ „ 4	10.45 a.m. ...	Empire	Citadel of Crime	British Lion ...	John Wayne	A
„ „ 4	10.45 a.m. ...	Olympia	High Sierra	Warner	Humphrey Bogart ...	A
„ „ 4	11 a.m. ...	Park Hall ...	Invisible Ghost	Pathe	Bela Lugosi	—
			Pathetone Parade of 1941 ...	Pathe	Ronald Frankau	—
„ „ 4	10.45 a.m. ...	Odeon	Ziegfeld Girl	M-G-M	James Stewart	—
Tues., „ 8	11 a.m. ...	Park Hall ...	Federal Fugitives	Pathe	Neil Hamilton ...	A
„ „ 8	11 a.m. ...	Capitol	Moon Over Burma	Paramount ...	Dorothy Lamour ...	A
„ „ 8	11 a.m. ...	Odeon	Murder on the Yukon	A.B.F.D.... ...	James Newill... ...	—
Wed., „ 9	11 a.m. ...	Park Hall ...	Flying Wild	Pathe	East Side Kids ...	U
„ „ 9	11 a.m. ...	Capitol	Gay City	Paramount ...	Bert Wheeler... ...	U

GLASGOW

Fri., July 4	10.45 a.m. ...	Paramount ...	Facing the Music	Butcher's ...	Bunny Doyle... ...	—
„ „ 4	10.30 a.m. ...	Cranston's ...	South of Panama	Pathe	Roger Pryor	U
Tues., „ 8	10.45 a.m. ...	Regal	Footsteps in the Dark	Warner	Errol Flynn	A
„ „ 8	10.30 a.m. ...	Cosmo	Sign of the Wolf	Pathe	Michael Whalen ...	—
„ „ 8	10.45 a.m. ...	La Scala ...	Moon Over Burma	Paramount ...	Dorothy Lamour ...	A
Wed., „ 9	10.45 a.m. ...	Regal	The Strawberry Blonde	Warner	James Cagney ...	A
„ „ 9	10.45 a.m. ...	Playhouse ...	Gay City	Paramount ...	Bert Wheeler... ...	U
„ „ 9	10.45 a.m. ...	La Scala ...	Charlie McCarthy, Detective ...	G.F.D.	Edgar Bergen ...	A
Thur., „ 10	10.45 a.m. ...	Playhouse ...	Double Date	G.F.D.	Edmund Lowe ...	—

LEEDS

Fri., July 4	10.45 a.m. ...	Scala	I Wanted Wings	Paramount ...	Ray Milland	A
„ „ 4	11 a.m. ...	Tower	Facing the Music	Butcher's ...	Bunny Doyle... ...	—
Mon., „ 7	10.45 a.m. ...	Tower	Lady with Red Hair	Warner	Miriam Hopkins ...	A
Tues., „ 8	10.30 a.m. ...	Ritz	Invisible Ghost	Pathe	Bela Lugosi	—
			Pathetone Parade of 1941 ...	Pathe	Ronald Frankau	—
„ „ 8	11 a.m. ...	Scala	Murder on the Yukon	A.B.F.D.... ...	James Newill... ...	—
Wed., „ 9	10.45 a.m. ...	Tower	Always a Bride	Warner	Rosemary Lane ...	U
„ „ 9	10.30 a.m. ...	Ritz	Federal Fugitives	Pathe	Neil Hamilton ...	A
Thur., „ 10	10.45 a.m. ...	Ritz	In Old Colorado	Paramount ...	William Boyd ...	—
„ „ 10	10.45 a.m. ...	Tower	Charlie McCarthy, Detective ...	G.F.D.	Edgar Bergen ...	A
„ „ 10	10.30 a.m. ...	Scala	Ziegfeld Girl	M-G-M	James Stewart ...	—

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